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ANNIVERSARY GREETINGS

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—PHILADELPHIA LEDGER.

NEW YORK CLIPPER.

VOL. I.—No. 1 NEW YORK, MAY 14, 1853. PRICE 2 CENTS.

MASSA'S IN DE COLD GROUND.

Round the meadows am a ringing
De darkies' mournful song,
While de mocking bird am singing,
Happy as de day am long
Where de ivy am a creeping
O'er de grassy mound,
Dar ole massa am a sleeping,
Sleeping in de cold, cold ground

CHORUS

Down in de cornfield,
Hear dat mournful sound,
All de darkies am a weeping—
Massa's in de cold, cold ground.

When de Autumn leaves was falling,
When de days was cold,
'Twas hard to hear old massa calling,
'Case he was so weak and old
Now de orange tree am blooming,
On de sandy shore;
Now de summer days am coming,
Massa nebber calls no more.
Down in de cornfield, &c

Massa made de darkies lub him,
'Case he was so kind,
Now dey sadly weep above him,
Mourning 'case he leab dem behind.
I cannot work afore to-morrow
'Case de tear-drops flow;
I try to dribe away my sorrow,
Pickin' on de ole banjo.
Down in de cornfield, &c

THE SKIPPER'S CABIN.

A TALK WITH OUR FRIENDS—AT HOME AND ABROAD

Well, here we are again, seated in the cozy little cabin of our favorite Clipper, enjoying the epistles of our numerous correspondents, whose favors are always pleasing and entertaining

* * * * * *

A correspondent, in speaking of the numerous beggars who infest our city, and of the many ways adopted by them to make their cases more pitiable, says—"Whilst seated in my room a few days ago, a knock was heard at the front door, and on my proceeding to open it, I discovered a beggar, a man, who in the most piteous tones exclaimed—*'Please, sir, to give me a drink of water, for I'm so hungry I don't know where to sleep to-night!'*"

* * * * * *

Here is another conversation between a couple of de "culled bruddren."

"Henry, when is you gwan up to de Dromio?"

"Wats dat? you mean dat are new circus what dey brung ober from Frankony?"

"Yes, its de same ting, ony dey call it de Dromio. When is you gwan up?"

"I is bin to see 'em—I went up de day afore last, but it was too arly in de morning—I don't tink dey was doin' anytung jus dem."

"No, dey don't act afore de arternoon, and de next night—what did you tink ob de Dromio, tho',—big place, isn't it?"

"Very big place. I don't see how dey brung dat ober de oshun. I know dey couldn't fotch it ober on any ob dem emigrant ships, cause dey aint got no room. Wonder how dey fotch it."

"I don't know, for sure, but I ax de door-keeper one night I most got in to see em, and he told me dat de elumphant and de camels brung it ober part ob de way by water, and when dey got tired, dey made dem big oysterichs fly wid it de oder part."

"Golly, I blieve dat must be de way, for de oysterichs so dam tired how dey say dey won't run any more."

* * * * * *

A friend says he was in company with a jolly party not long since, when one of the gentleman asked another if he had had any Wolfe Schnapps. "Yes," said the other, "I had the worst kind of a *wolf snap* the last time I was out West." *He shooted the mark*, and we were satisfied he was no lover of the Wolf Snaps.

* * * * * *

A correspondent, in giving a description of one of his fellow boarders, says, "he was first at the table, first for his piece of pie, and first in the pockets of the countrymen."

* * * * * *

A TOUCHING AND BEAUTIFUL INCIDENT.

A friend writing from Philadelphia, gives us the following

"A beautiful and interesting little girl, the daughter of doting parents, whose care and watchfulness over the growth of this little bud knew no bounds, arose early one morning, and with a heart light and happy, tripped joyfully away to imprint the sweet kiss of innocence upon her mother's cheek. A moment had scarce elapsed, when the child complained of a dizziness and pain in her head, and while the mother attempted to relieve the pain, the child became pale, and said she could not see. The mother, alarmed, placed her upon the bed, whilst she hurried to procure medical attendance, and to prepare those remedies which the emergency of the case required. On her return to the bed-side she thought the child slept, but it was the sleep that knows no waking. The spirit of the little innocent had forever left its tabernacle—she was sweetly reposing in death, her appearance beautiful as the first blushing of the blooming rose. In getting her ready for her winding-sheet and shroud, the following lines were found in the pocket of her dress

THE INFANT'S GRAVE

"And he blessed them"

Mother, I shed a silent tear
Upon this humble sod;
Sweet innocence reposeth here,
The spirit dwells with God—
Whose precious word to us is given
"Of such the kingdom is of Heaven."

What a striking coincidence? We were acquainted with the subject of the above, and can vouch for the truth of this singular incident. Truly it has been said—"Truth is strange, stranger than fiction"

* * * * * *

The custom so prevalent in Philadelphia, of putting a verse of poetry at the bottom of funeral notices is beginning to be observed here. We noticed in one of our daily papers, a short time since, the funeral notice of a man, aged 25 years, and at the bottom of it was the verse, commencing

"And is my Johnny gone"

Another one had attached to it the verse, with a few alterations, beginning

"Dearest Anna Elizabeth, thou hast left us

We thought Johnny was rather old for such a verse. The verse on Anna comes well enough by increasing the time as read

* * * * * *

Our [illegible] "poser" has "2[illegible] again. Here what he says [illegible] miraculous cases

I've had a most onlucky
From instantaneous d
A railroad car fell ou
Which nearly st
One of the cars up
All of a sudden
I th ese near s
Before we'd

This happened
How are Ch
And every one
Had to fo w
Fourteen of u
In the fracas
And seventeen
Was very

There are about
we can't find room
and will have to l
present

* * * * * *

Somebody n
victuals. A co
at his boarding-hou
for it reads very highly

* * * * * *

It is a well known
raises a man as high in
the world, as his death
upon a time," had a rather
the place where he resided, a
by a bold stroke to retrieve it,
ingly he started on a journey
or two, news was received of h
death, and of course all in the village
kind word to say of him, how he w
good-hearted fellow, &c. &c. In a few day
however, the joker made his appearance
again, and on being told of the report of his
death, said: "Oh yes, I heard of it, myself,
but I told them it was all a d——d lie. I
wanted to find out what kind of character a
feller would get after his death, and from
what they have been saying, I think a *dead
character* is better than a *live one*." He
became a man of note in the village, from
that moment, and is now a judge in one of
our courts.

* * * * * *

A pretty smart kind of a chap, who had "got into" a number of creditors, finding himself pretty closely pushed, told his landlady, if any persons called to see him, to tell them he had *just gone out*. Taking passage on one of the Collins steamers, he meekly and resignedly "*went out with the tide.*"

THE BOLD AND BEAUTIFUL CONVICT.

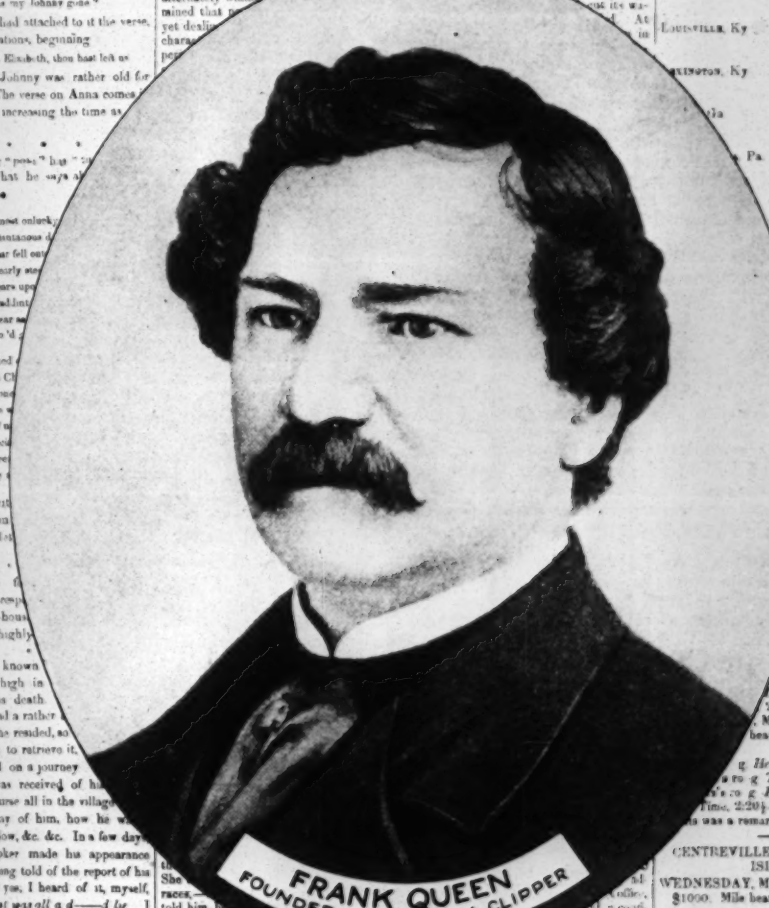
It may be thought that the following story conveys a bad moral: but it is actually true, and since vice and folly are sometimes triumphant in the world, and goodness is sometimes depressed, we should learn to look for reward where alone it is always certain to be found, within our own hearts.

Rose MacOrne was a rare sample of Scotish beauty. Her eyes deeply blue, as Loch Lomond, glowing cheeks, hair light and glossy parted over her broad forehead, like folds of fine colored satin, features, which a shrewd and active mind had strongly developed, a tall, muscular frame, of stately proportions, and a firm, elastic rapid tread, which she had acquired in early days, when

"Down the rocks she leaped along,
Like a roebuck in May."

Her youth was unfortunate, for her mother had died during her infancy and her profligate and selfish father had abandoned her before she reached the dangerous age of fifteen.

Many were anxious to take Rose into their service, for she was neat and thrifty as a brownie, and had the obsequious manner of her countrymen, united with their proverbial knowledge of the most direct road to favor and to fortune. Her greatest misfortune was her beauty. Often, after the most unremitting efforts to please, poor Rose was accused of a thousand faults, and dismissed by prudent wives and mothers, lest she should become too dear a servant. Scotch discrimination soon discovered the source of the difficulty, and Scotch ambition resolved to ma[illegible] of it. The lovers of her [illegible] alternately wann[illegible] mined that [illegible] yet dealin[illegible] charac[illegible] peop[illegible]



[illegible] She [illegible] races,— [illegible] told him [illegible] her,—and then [illegible] the fact, began to de[illegible] changing the bauble. [illegible] steep, and every step presses us forward with accumulated power. Rose had already committed a second crime to conceal the first, and now the hope of secrecy urged her to commit others. She sold the breast-pin, and bought a ring with the money, in hopes the pearl would never be inquired for this side of India. But in this she was mistaken, that very day her lady missed the jewel, and Rose went even deeper in falsehood than was necessary to keep up appearances.

I will not follow her through every step of this shameful struggle. It is sufficient to say the theft was discovered; and Rose, instead of sailing for glorious match-making India, was in a few weeks hurried on board a vessel, in which sixty two other convicts were destined for Botany Bay. This was a painful reverse for one so young, so beautiful, so inordinately ambitious. She looked back upon England with mingled feelings of grief and burning indignation—contempt of herself, and hatred of the laws by which she suffered. And for what had she endured this terrible conflict, which, first and last, had given her more unhappiness than had been crowded into the whole of her previous existence? Why, nothing but the foolish vanity of wearing a cast-off pearl!

But Rose MacOrne had a mind elastic and vigorous it soon rebounded from depression, and began to think of new schemes of conquest. She looked around among her companions—most of them were tall and robust—some of them very handsome women. She counted them and counted the crew. There were sixty-two convicts, and fifteen men. Before they were half across the Atlantic, Rose MacOrne had laid a plan, daring enough for the helmeted Joan of Arc in the full tide of her inspiration. She communicated the plan to the women, which they entered into heartily and warmly. Rose might have found lovers enough on board, notwithstanding the strict orders of the officers, but she chose to investigate but one—and that was to be the pilot! Glances and tender notes soon passed between them, unperceived by others; for the artful Rose was like a glacier, when the eye of the officers was upon her, and her lover was capable of playing as deep game as she.

At length the important hour arrived—every precaution had been taken—all things [illegible] calmness. The vessel stood for [illegible] range cargoes and take [illegible] covered the huge [illegible] ost its wa[illegible] At [illegible] in [illegible] peo[illegible]

[illegible] ILMINGTON, Ky

[illegible] ...la

[illegible] ...Pa.

[illegible] ...a coun[illegible] ...ll d or disguise [illegible] ...may be agreed upon [illegible] ...possessing an income of less than £5,000 need apply. The utter worthlessness of elderly gentlemen, is the young lady's excuse for taking this step.

A little girl, by the name of Abby B——, went recently to pass the night with Kate C——. Now Abbey was taught to say her prayers on going to bed at night, so after they retired, Abbey repeated the Lord's prayer until she came to—"Give us this day our daily bread," when Kate interrupted her with, "O Abby, why don't you ask for toast? I like toast a great deal the best!"

SPORTING INTELLIGENCE.

REPORTED AND SELECTED FOR THE NEW YORK CLIPPER.

HOME MATTERS.

Cricket.—The members of the New York Cricket Club met on their ground at Hoboken on Monday of last week, and had the opening game for the season. The day was most glorious, the ground never before in such order, the players in high spirits and good condition and some of the best play we have ever witnessed on the field followed. This speaks well for the Club, and we have no doubt it will be prepared to meet any party that may think proper to throw down the gauntlet. We understand that several good cricketers have lately reached this city from England.

The St. George's Club were to meet on their ground at the Red House, Harlem, to commence the season by an opening game on the 11th inst. A good muster was expected.

THE TURF.

GAMES AND MATCHES TO COME.

Augusta, Ga.	Lafayette Course, Annual Jockey Club Meeting, January, 1854.	
Charleston, S. C.	Washington Course. Annual Jockey Club Meeting, Feb., 1854.	
Cincinnati, Ohio	Queen City Course, Trotting,... Saturday, May 1, 1853.	
Detroit, Mich.	Detroit Course, Spring Trotting and Pacing, Tuesday, June 7.	
"	Detroit Course, Spring Racing, Tuesday, June 29.	
Louisville, Ky.	Oakland Course, Spring Meeting, Monday, May 30.	
[illegible]ington, Ky	Association Course, Spring Meeting, Monday May 23.	
[illegible]la	Central Jockey Club Spring Meeting, Wednesday Feb 23.	
[illegible] Pa.	Hunting Park Course, Trotting, May June, and July, 1853.	
	Jockey Club Meeting, May 10.	

[illegible] show the results of the [illegible] at the Union.

LONG ISLAND

[illegible]28, 1853—Purse [illegible]3 in 5 to wagons [illegible]eigh 300lbs.)

[illegible] Lady	1 2 1 1
[illegible] Snow	2 1 2 2
	3 3 2 3

[illegible]46—2:47¼.

[illegible]ch for $1000, [illegible]n harness.

[illegible]lara	ran'd fi[illegible]
[illegible]an	paid fi[illegible]
[illegible]ora Temple and [illegible]ff, owing to a [illegible] latter's owner	
[illegible]d Stake $250, [illegible] in harness	
[illegible]ernon	1 1 1
[illegible]y Relief	2 2 2
[illegible]ler	dr
[illegible] Marble	dr

[illegible]2:35—2:39

[illegible]e $50. Mile heats, [illegible]hest.

[illegible]ppo	1 1 1
[illegible] Trouble—	2 2 dr

[illegible]2:39—2:38

[illegible], May 4—Purse $500, for [illegible] beats best 3 in 5, in harness.

[illegible]g. Hero	0 1 1 1
[illegible]'s ro g. Tecumseh	0 2 2 dr
[illegible]'s co g. Roanoke	3 dist

[illegible] Time, 2:29½—2:25½—2:29½

[illegible]n was a remarkably fine race.

CENTREVILLE COURSE, LONG ISLAND

WEDNESDAY, May 4, 1853—Match for $1000. Mile heats, best 3 in 5, in harness.

H Woodruff's b m Flora Temple	1 1 1
S. McLaughlin's b m Lady Brooks	2 2 2

Time, 2:31½—2:32—2:33½.

TROTTING IN PHILADELPHIA

PHILADELPHIA, May 3d, 1853.

Dear Sir—We had the pleasure of seeing two very good trots yesterday, in both of which the "knowing ones" fell considerably, if not more.

MONDAY, May 2, 1853—Match for $1000, Mile heats, best 3 in 5, to wagons.

Jas M Hamill's bl g. Diamond	2 2 1 1
George Nelson's b g Bendigo	1 1 2 dist

Time, 2:49½—2:35—2:53—2:51.

SAME DAY—Match for $1000, Three mile heats, to wagons.

Jas. Ward's ch h Vermont Boy	1 1
George Nelson's b m Stole	2 2

Time, 8:32—8:47.

One hundred to five was bet on Bendigo, after the first heat, which was picked up, and the betting on the three mile race was current at one hundred to sixty. The sublime Stole witnessed the defeat of her unfortunate namesake, and appeared to be much exulted—especially when Ward upset, righted his wagon, gathered up his reins, squared himself in his seat, and won the heat, but not without making innumerable shaky sort of breaks all through the race.

TROTTING AT ST. LOUIS, MO.

TUESDAY, April 19, 1853—Purse $50, Mile heats, best 3 in 5 in harness.

L. T. McQuivey's b h Hustler	1 1 1
R. Holbrook's br h Jane Hag	3 2 2
Geo. Bidwell's bl h Jake	4 4 3
H. Welch's bl h Black Charley	2 3 4

Time, 2:52—2:48—2:44.

TROTTING AND PACING AT MOBILE, ALA.

TUESDAY, April 26, 1853—Sweepstakes of $100 each, for trotters. Three mile heats, in harness.

M. Piggott's b g Sam	1 4
Wm Cotterell's ch g Marmion	2 2
W. L. Nunnalee's ro g Telegraph	dist.

Time, 9:44—11:26.

SAME DAY.—Purse $75, for pacers. Mile heats, under the saddle.

M Piggott's ch g Butcher Boy	1 1
Wm Cotterell's br m Hoosier Kitty	3 2
D Barnes's br g Tornado	dist.

Time, 2:47—2:59.

WEDNESDAY, April 27—Purse $125, for pacers. Mile heats, best 3 in 5, in harness.

W N Rogers's b g Jim Wilson	1 2 1
R Cotterell's b g Bob Cotterell	2 1 dist

Time, 2:44—2:39½—2:39½.

SAME DAY.—Purse $75, for trotters. Mile heats, in harness.

J. L. Eoff's m Fliet	1 1
W. L. Nunnalee's gr g Sampson	2 2
W Cotterell's b m Lady's Slipper	3 dis.
R Cotterell's ch m Rotary Morgan	dist.

Time, 2:56—2:58.

THE RING

The Great Fight

BETWEEN HARRY BROOME AND HARRY ORME, FOR THE CHAMPIONSHIP AND 500 SOVEREIGNS.

This long-looked for event took place on the 18th of April, in one of the rural districts about 100 miles from London. It is computed by those competent to judge, that no less than 10,000 persons witnessed the fight. The combatants were in good condition, and each confident of success, though the odds were in favor of Broome. The fight lasted two hours and a half, during which time but thirty rounds were fought, when Broome was declared the victor.

We expected to be able to give a full and detailed account of the fight in this number of the Clipper, but up to the time at which our paper goes to press, our correspondence had not arrived. We regret this, but there is no remedy and in the absence of the more interesting particulars of the battle, we give a short account of the men, which may not be uninteresting. We quote from Bell's Life.

This encounter has created, and continues to create, more excitement in the minds of the fistic public than has been aroused by any event in pugilistic circles since the match between Caunt, and Bendigo, in 1845. This excitement does not arise so much from the celebrity of the heroes engaged, as from the rarity in modern times of contests between heavy weights, especially when the question at issue is who shall be entitled to wear the proud title of Champion. It will be recollected that Broome attached the office of Champion in the year of the Great Exhibition, by obtaining a victory over the Tipton Slasher (who at that time claimed the title) by a foul blow. The battle between these men did not create any extraordinary sensation among the Fancy, owing to an opinion which prevailed before the fight that there was a screw loose somewhere, and that if a contest did take place, it would not be decided on its merits—an opinion borne out by the result, for, although the Gallant Harry displayed to the best advantage those admirable wrestling qualities for which he is so famous, and threw his gigantic adversary repeatedly with great ease, still his condition was so bad, and his pipes altogether were so out of order, that he was unable to dole out more than a very small modicum of punishment to the Tipton. The latter, though standing some inches over Broome, and looking like a Farnese Hercules, was very stale, and by no means up to the mark, and consequently did not come out in that effective style that might have been expected from his former encounters. *Many remarks were made at*

Continued on 2d page.

BUSINESS BAD, ENGLISH RESENT AMERICAN PRODUCERS' ACTIVITIES

Too Many Yankee Plays at London Theatres Is the Complaint—Strong Feeling Against Negro Players Is Felt on All Sides

LONDON, May 7.—With the invasion of American plays, American actors, Jazz Bands and negro troupes, the English actors and managers, who have found employment very scarce and business conditions bad, have begun to resent this activity on the part of the "Yankees" and are seeking means to curtail the activities of American producers and actors.

At the present time the last 12 attractions which have opened here are either American plays, or plays produced by Americans with American ideas and themes. Though it may be claimed in America that there has been an invasion in the past few seasons of Continental plays that invasion was never felt and resented as is the present invasion of American plays, producers and actors.

Much ill-feeling has prevailed here for some time on account of the appearence here of American negro aggregations. It seems this feeling has been aroused through a controversy which has existed between Sir Alfred Butt and R. H. Cochrane over the fact that Butt had brought over a negro aggregation known as "Plantation Days" after he had been unable to come to an arrangement with Paul Salvin to take over the "Plantation Revue" from New York. When the deal for the Salvin show fell through with Butt, Cochrane signed up the Plantation show and arrangements are on now to have it presented here at the end of May. As soon as Butt had stolen a march on Cochrane, the two managers went to the newspapers with their quarrel which resulted in the people here having the local business conditions and the plight of the native actors brought to their attention resulting in unfriendly feeling toward the negroes. Butt had planned having the show which he brought over appear in a cabaret room, which H. Robert Law an American producer and decorator fitted up for him at the Empire Theatre, as well as appearing in "The Rainbow," an American produced attraction at the Empire Theatre. Propaganda against the colored people got about which Butt felt would be harmful to his interests with the result that the negro aggregation were not placed in the cabaret room at the Empire and the place was not opened. However, they were given a scene in "The Rainbow" in which they appeared for ten minutes at each performance for several weeks after which on account of the sentiment against them they were withdrawn from the show.

Cochrane will probably be able to use the Plantation revue he is bringing over from New York in one of his attractions, but it is doubtful as to whether or not it will get the approbation of the public here.

Business in the West End Theatres has been very bad of late, with hardly any of the attractions being able to show a profit. "Brighter London" seems to be one of the best attractions in the money class as the American orchestra brought over by Paul Whiteman seems to have struck the fancy of royalty. R. H. Gillespie who operates the Hippodrome has cabled William Morris the American representative of Whiteman to exercise an option whereby he can keep Whiteman and his Band here until the end of July. Whiteman has become quite a favorite with the Prince of Wales, as the latter has twice visited the cabaret where Whiteman and his band are playing and has had Whiteman play at several private parties he has given.

The American plays or plays of American origin in production or theme that are playing here now are, "So This is London," "Merton of the Movies," "Bluebeard's Eighth Wife," "The Music Box Revue," "The Cabaret Girls," which is a concoction of "Molly Darling" and "Good Morning Dearie," both American Plays; "You'd Be Surprised" a revue staged by Jean Bedini with a cast composed mostly of Americans; "The Bad Man"; "Brighter London" with Paul Whiteman and a large number of other American artists and an American musical comedy entitled "Sally."

The feeling against American Jazz band is also very bitter. The English Federation of Musicians have have strongly resented their invasion of the cabarets and restaurants with the result that any establishment which has an American Jazz Band employed must also employ in addition an English Band of the same number of people.

It is said that measures will be taken by the London Board of Trade to restrain the bringing over of any more American bands until business conditions have improved and the feeling against Americans has receded.

PRODUCER EXAMINED

LONDON, May 7.—At a public examination in the Bankruptcy Court of Philip Charles Townsend, theatrical producer, it was brought out that the liabilities of Townsend are £11,894, with assets being figured at £4,760.

Among the losses that led up to the bankruptcy were: E. Lewis Waller Tours, Ltd., £25,000; E. Lewis Waller, Ltd., £2,000; production of "Love Flares," £3,500; production of "Her Son," "Mixed Marriages" and "If Four Walls Told," £6,926; production of "Mary" and "The Gypsy Princess," £1,000; production of "Ring Up" and "By All Means, Dearie," £2,750. Another examination will be held on May 29. Townsend was adjudged a bankrupt Nov. 10, 1922.

BENSON IN SHAKESPEARE

LONDON, May 7.—Sir Frank Benson and his company, who recently returned to England from South Africa, have opened with a cycle of Shakespeare's plays in honor of the Shakespeare Festival now going on. The company is playing at the King's Theatre, Hammersmith, and is presenting in turn, "The Merchant of Venice," "Romeo and Juliet" and others.

"JACK STRAW" REVIVED

LONDON, May 7.—After having reposed in limbo for fifteen years, Somerset Maugham's farce, "Jack Straw," was recently given a revival at the Criterion Theatre.

The play is amusing in a way, but the humor is dreadfully antiquated for this era. Had it been touched up with a modern hand, it might have achieved encouraging results. But as it was, it only brought snickers where in other years it had provoked roars of laughter.

Charles Hawtrey, who appeared in the original production, also appeared in the revival and struggled as best he could with material that was away behind the times.

"SIGN ON DOOR" QUIET

PARIS, May 7.—Paris critics have refused to become enthused over Channing Pollock's mystery play, "The Sign on the Door," which was recently brought out in the French capital. Most of them credit Pollock with attempting to convert a movie scenario into a stage play, yet credit him for the suspense angles incorporated in the play. Parisian reviewers are evidently of a mind that Pollock is attempting to hoodwink French playgoers.

"TRESSPASSES" DULL

LONDON, May 7.—"Tresspasses" the second play by Edward Percy, a Mincing Lane merchant who achieved prominence as a playwright when he wrote "If Four Walls Told," was recently presented at the Ambassadors Theatre. This second endeavor does not come up to the stand one would expect as the result of his first production. Its story is of a rather complex nature, giving an insight in the business of grain brokerage, which is the author's occupation. Of course it has love interest in the story it tells of a broker who is on the verge of ruin as a result of bad speculations. A clerk steps into the breach and saves the firm from failure, becoming the junior partner of the concern. The senior partner has a young and beautiful wife and the junior partner is enamored with her. The senior partner knows of the intrigue, but being under obligations to the former clerk does not interfere at the beginning. But when the junior partner begins gambling while the senior begins to amass a personal fortune and manages to ruin his protege. In the meantime the wife pleads for a divorce which is refused with the play ending at that point. It is doubtful if the play will pass muster as a metropolitan offering.

GIRL IS SUCCESSFUL MANAGER

BERLIN, May 7.—The newest theatre in Berlin is run by Berlin's only actress-manager. She is Fraulein Alice Hechy, and besides possessing the distinction of being the youngest star in Germany, she bears the proud title of "the most beautiful woman on the German stage," which she acquired by winning a nation wide beauty contest.

Fraulein Helchy is in the early twenties. Her youth did not prevent her from inaugurating her new playhouse, the Potpouri, at a critical moment in the annals of Berlin theatredom. When the playhouse opened its doors recently the mark's downfall had made theatrical productions extremely hazardous owing to the difficulty of fixing admission prices, and an actors' strike was also in full swing.

LADDIE CLIFF DIVORCED

LONDON, May 7.—Mrs. Elizabeth Perry, wife of Clifford Perry, professionally known as Laddie Cliff, the comedian, was granted a decree of restitution of conjugal rights by Justice Horridge. Mrs. Perry, American by birth, was married to the comedian at Detroit, Mich., in September, 1913. The couple lived together until October 8, 1922, when her husband left her. He informed her at the time he left that he could live with her no longer. In answer to a letter she wrote him asking him to return to her, he said:

"I find no fault on your side, but it is just that our natures are contrary."

LONDON LIKES "R. U. R."

LONDON, May 6.—"R. U. R.," the Capek Brothers, was produced at the St. Martin's Theatre here and is scoring a great success. It was adapted by Paul Selver and Nigel Playfair. Those who scored in the cast were Basil Rathbone, Frances Carson, Leslie Banks, Charles V. France, Ian Hunter and Olga Lindo. Basil Dean made a fine production of it.

AUSTRALIANS IN REVUE

LONDON, May 7.—Lorna and Toots Pounds, the Australian artists who scored a big hit in Harry Day's revue, "Rockets," at the Palladium, are to head a company which will go to Australia with that production. Charles Austin, who had the leading comedy role in the London production, will also go to the Antipodes with the show.

ELLA RETFORD AT VICTORIA

LONDON, May 7.—After a long absence in the Provinces from London Ella Retford recently appeared at the Victoria Palace. At the opening performance she was compelled to sing five numbers before the audience would permit her to retire.

MARIE LOHR IN CURTAIN-RAISER

LONDON, May 6.—A curtain-raiser has been installed by Marie Lohr, in conjunction with Anthony Prinsep, at the Globe Theatre, in the form of a playlet called "The Voice Outside," written by Gertrude Jennings. The playlet will be done prior to the performance of "Aren't We All," and in the cast of it, will be seen Miss Lohr, Herbert Marshall and Susan Claughton.

BARBETTE A HIT ABROAD

LONDON, May 6.—Barbette, an American aerial artist, who combines with his sensational work a very good female impersonation, made his first appearance at the Finsbury Park Empire Theatre here and scored the outstanding hit of the show. This was remarkable inasmuch as the others on the bill included Grock, and Fred Barnes. He is booked on the Moss circuit for ten weeks.

MARIE TEMPEST TOURING

LONDON, May 6.—Marie Tempest closed her London season at the Duke of York's Theatre last week with "The Marriage of Kitty." She is taking that play out on tour. She will return shortly, with two new plays, one by Paul Kester, and another by Alfred Savoir, author of "Bluebeard's Eighth Wife." She will also revive Somerset Maugham's "Becky Sharp."

NEW REVUE FOR PAVILION

LONDON, May 6.—"From Dover to Dixie," the new revue by Morris Harvey and Harold Simpson, which C. B. Cochran is producing, will open at the London Pavilion shortly. In the cast will be seen Odette Myrtil, Stanley Lupino, and Mabel Green. Herman Darewski is writing the music for the show.

CHAS. COBURN IN VAUDEVILLE

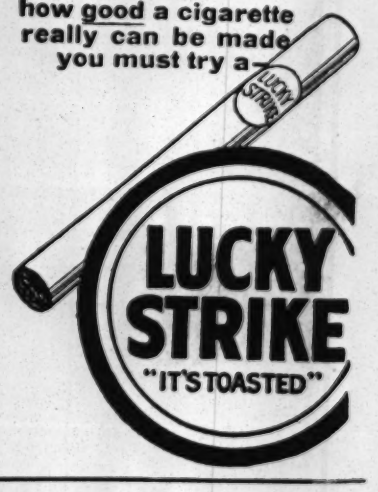
LONDON, May 6.—Charles Coburn, the veteran comedian, who has appeared in New York in "The Better 'Ole" and more recently in "The Bronx Express," will return to vaudeville here, after an absence from the field for several years. He is to tour the Gulliver circuit which opens this week.

LEW LAKE RETURNS TO STAGE

LONDON, May 6.—Lew Lake, who has been producing several revues, and also operating a variety agency, is returning to vaudeville with "My Pal Jerry," a sequel to "Bloomsbury Burglar." He is playing the Gulliver circuit.

VANDA HOFF DANCING

LONDON, May 6.—Miss Vanda Hoff, in private life Mrs. Paul Whiteman, and also a well-known American dancer, has made her debut to theatricals in London. She is now appearing at the Grafton Galleries.



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OTTO KAHN TO BUY HIPPODROME GEST TO STAGE "THE MIRACLE"

Big Max Reinhardt Spectacle Which Requires Cast of Over a Thousand To Be First Attraction—Morris Gest to Manage America's Big Playhouse

The New York Hippodrome, "The Playhouse of America," will be under the management of Morris Gest next season and Max Reinhardt's spectacle, "The Miracle," will be the opening attraction of the house.

Otto H. Kahn, the banker, who was instrumental in bringing over the Moscow Art Players for Gest and who has sponsored various Gest enterprises, this week will take title to the Hippodrome at a figure said to be in excess of $3,000,000.

Ever since the announcement was made more than a month ago that the Hippodrome would pass out of the management of Charles B. Dillingham and that the building would be demolished for the purpose of erecting a business building, Gest has manifested an idea to get hold of the property. He made several overtures to the United States Realty Corp., who owned the building, to rent the premises for next season. Gest offered Harry Black of that concern a rental of $250,000 for the season, but was in return informed that the property would not be leased but would have to be sold. He then began interesting Mr. Kahn in the proposition and informed him that if he could get hold of the property he would assure the financier worth while returns on his investment.

When Max Reinhardt arrived here from Germany and began discussing the proposition of the presentation of "The Miracle," Gest at first had in mind doing it at Madison Square Garden. Then one day he took Reinhardt over to the Hippodrome and they surveyed the house. From a casual glance the theatre appealed to Reinhardt and he and Gest then began taking measurements of the auditorium. After these were taken Reinhardt was convinced that the Hippodrome would be the most suitable place to put on the spectacle as its equipment was such that he would be able to have everything he needed in connection with the building and staging of productions very handy.

Following this visit Gest called upon his patron, Mr. Kahn, and laid the proposition before him. Mr. Kahn informed Gest that he would do what he could to assist Gest in obtaining the Hippodrome, but suggested renting the property for a season. However, after Gest returned to Mr. Kahn with the information that the building must be purchased and could not be rented, the latter was at first reluctant to go ahead with the proposition. Gest then assured Mr. Kahn that it would not be a difficult task to keep the Hippodrome occupied with an attraction at all times and stated that "The Miracle," which was produced in Europe by Reinhardt, would certainly prove a success in New York and would pave the way for other Reinhardt spectacles which the latter had agreed to produce for Gest in America. Gest also pointed out that the house would be very much in demand for Sunday concerts and affairs which would considerably diminish the annual rental to be charged into the operating expenses of the venture.

Being satisfied on this point Mr. Kahn early last week began negotiations for taking over the property and it is expected he will take title to it this week.

"The Miracle," according to the plans of Gest and Reinhardt, will require a cast of close to 1,000 people and it is expected that the production ready for the initial performance will stand the producer in excess of $200,000. It is expected that the production will be able to run at the Hippodrome until late next Spring, when it will be sent on tour of the bigger cities in the United States.

For the 1924-25 season Gest intends having Reinhardt stage a new spectacle and if he can arrange it will endeavor to have him remain in America permanently and devote his entire time to productions at the Hippodrome.

Reinhardt is due to sail for Europe shortly to settle up his business affairs and is expected to return late in June or early in July to begin work on readying Gest's first production for the Hippodrome.

Nothing has been settled as yet on the business policy of the institution, but it is understood that Gest wants to appeal to the masses as well as the classes and will set a top price of admission at $1.50. With this scale in vogue the Hippodrome, which seats in the neighborhood of 5,000 people, will easily be able to play to a gross business of $70,000 a week.

BAND ON PAN TIME

CHICAGO, May 5.—The Canadian Northwest Veterans' Band, consisting of 27 men, which played the southern and eastern dates of the Pantages circuit, will open for the northwest tour in a few weeks. Eva Tanguay, who has played the eastern time, will play Omaha, Denver and other stands en route to the Pacific coast. Another unit show with Doraldina, Fred Ardath and others, forty people in all, will open at Minneapolis May 27 for the Pantages tour and will play the Chateau in Chicago starting May 20. This unit is the "Mainstreet Follies" produced by William B. Friedlander for Shubert vaudeville.

TRYING OUT "THE WHITE WAY"

Francine Larrimore is this week appearing at the Ohio Theatre, Cleveland, in the new play, "The White Way." The piece will be seen in New York early next season, its Cleveland week being in the nature of a tryout.

"VALUE RECEIVED" FROM STOCK

"For Value Received," the play by Ethel Clifton, which opened at the Longacre Theatre on Monday night, was first presented by the Savoy stock company at the Savoy Theatre, San Francisco, two years ago. Malcomb Williams appeared in the leading role.

LONDON SHOWS FAIL

LONDON, May 6.—Of sixteen plays produced here in the past two months, thirteen have been failures and only three have proven exceptionally big successes, and strangely the three are American productions. The three were produced by C. B. Cochran, and are "Partner's Again," "Anna Christie," and "So This Is London," and all of them seem to be slated for indefinitely long runs at their present theatres, which are, in order, the Garrick, the Strand and the Prince of Wales.

The "flops" include "The Inevitable," closed at the St. James after five performances; "Annabelle," fifteen performances at the Duke of York's; "Marriage by Installments," (good reports,) nineteen performances at the Court Theatre; "Hawley's of High Street," thirty-seven performances at the Apollo; "A Little Bit of Fluff" (revival,) fifty-two performances at the Ambassadors; "The Orphans" (revival) fifty-two performances at the Lyceum; "The Love Habit," (good notices) fifty-three performances at the Royalty; "If Winter Comes," (fine press reports) fifty-three times at the St. James; "The Young Idea," (excellent criticisms) sixty times at the Savoy; "The Great Well," (fine notices) seventy times at the New; "Trespassers," eight times at the Ambassadors; and "Angelo," twenty-nine times at the Drury Lane.

ANOTHER UNIT FOR PANTAGES

William B. Friedlander's "Mainstreet Follies," formerly a Shubert unit, will open for a tour of the Pantages circuit on May 20, at the Chateau Theatre, Chicago. Fred Ardath, who was featured in the unit when it played over the Shubert circuit will remain with the show for the Pantages tour. The rest of the members of the unit are all practically new to it. Among those who will be featured are Betty Byron, Sammy Weston and Billy Grant. A chorus of eighteen girls will be seen with the show.

ACTORS SKIP DUE RAISE

One hundred and eighteen applicants for membership in the Actors' Equity Association skimmed under the wire last week, just in time to escape the raise in dues and initiation fees. From now on the initiation fee will be $25, which went into affect on Tuesday, May 1.

"ROSE BRIAR" FOR STOCK

"Rose Briar," the comedy by Booth Tarkington, in which Billie Burke appeared in this season at the Empire Theatre, has been released by Sam Kingston, general manager for Flo Ziegfeld for stock production. It will be handled by Sanger and Jordan, and the first company to present it will be the stock organization at Erlich's Gardens, Denver, on June 11.

GRAND GUIGNOL PLAYERS COMING

Arch Selwyn cabled from London on Saturday that he has engaged the Grand Guignol players to appear on Broadway next season. Max and Paulette, leaders of the company, will bring sixteen other artists with them. Their repertory will include forty thrilling little plays, including four by Andre de Lorne. William Elliott will be associated with the Selwyns in the presentation.

"COLD FEET" IS FUNNY SHOW

STAMFORD, Ct., May 7.—"Cold Feet," a farce in three acts by Fred Jackson and Pierre Gerdron, opened Friday evening at the Stamford Theatre, proving to be a real funny show, with complications involving a bride and groom, the latter being a French count, a doctor who drugs people right and left, a detective and other characters usually associated with mystery and farce productions. May Vokes, who created the role of "Lizzie" in "The Bat," has an excellent comedy role in the play, and Glenn Anders, Annette Bade, and others compose a capable cast.

The element of mystery in the farce is not of the kind that keeps one on the edge of the seat with several plausible answers to the riddle, but of the kind that allows the T. B. M. to relax and laugh his fill. Not only is there humor in the various situations but the lines possess great humor as well. Throughout the play is free from any of the bedroom or boudoir farce stuff that some consider objectionable. The opening performance here was smooth and gave evidence of diligent rehearsing and good stage direction.

At the height of the various complications the bride changes from her wedding gown to traveling clothes. She enters a doctor's room and the physician who is employed to solve a mystery gives her a sleeping potion. In the meantime the groom is frantically searching for his bride who disappeared so suddenly. His car has tire trouble also and the engine dies.

The detective in the case wants the mystery solved in his own particular way and he and an inquisitive maid get a shot of the knock-out drops. Next to get their medicine are the bride's aunt and brother. The maid of honor, the promised bride of the doctor and the missing bride's father are distracted and threaten terrible things, when the doctor and bride are found apparently drugged lying in a position on the floor taken before the room was entered, and in haste because they could not think of a suitable lie in time to tell it in explanation of the situation.

An amateur detective is recruited in the person of the young brother of the bride and he engages in some work on his own hook. The maid sells three versions of her silence to different people, after overhearing things. The groom is prevented from thrashing the best man because he knows something about the family that shouldn't be published. The play finally ends with everybody happy. Even the doctor who used up a bottle of knock-out drops had a good excuse for his conduct. The action takes place in a large country house in the evening and later in the night.

Glen Anders had the role of the best man, May Volkes was Sophie the maid, Annete Bade was the bride and others in the cast includes, Beth Martin, Gay Pendleton, Louis D'Arclay, John T. Doyle and Leighton Stark.

CANTOR SHOW AT $1.50 TOP

Eddie Cantor, who is appearing at the Chestnut Street Theatre, Philadelphia, in "Make It Snappy," is playing at a $1.50 top for evening performances and $1 top for the matinees. Business is reported big there, and he will remain until June 2. On the close of the show Cantor will enter the cast of Ziegfeld's "Follies" at the New Amsterdam.

"POP" PRICED DRAMATIC CIRCUIT FORMED—SHOWS GUARANTEED

Organization of Theatres in Thirty Cities to Play Road Attractions of Recent Successes at Seventy-five Cent Top —First Attraction Opens Labor Day.

Organization of a dramatic circuit along business lines similar to those the Mutual Burlesque Circuit is operating on, with the theatres operating on a seventy-five cent top scale has been accomplished with the formation of the Equitable Legitimate Theatre Circuit of 1400 Broadway.

Paul Scott is named as the business representative of this circuit, which plans to send on tour the latest Broadway plays which it will procure on a royalty basis. The plan calls for the presentation of a given play for thirty or more weeks to be presented by a company of capable and competent artists. The equipment of each show will be equal to the original equipment or will be the original itself.

The business plan, which is similar to the one the Mutual Burlesque Circuit is operated on, calls for a set figure covering the sum necessary for salaries, royalties and other legitimate expenses, which will be determined at the opening of the season to be paid by each house manager in lieu of sharing terms.

According to this arrangement there will not be any set figure for the cost of the shows. But each attraction will be paid in accordance to its size and production expense as well as the amount of people carried, as some shows will carry a maximum of ten people, while others may carry twenty-five to thirty people.

It is figured by the promoters of the project that in this way the maintaining of permanent stock companies in theatres which play to a seventy-five cent or $1 top can be done away with. They say that the playing of such touring companies, with up-to-date plays will relieve the theatre managers of the burdens and incidental worries devolving about stock productions, and at the same time assure a perfect performance with new faces each week.

Each city to be visited is to be a week stand and the companies are to rotate on the wheel basis without playing repeats in any of the cities.

Scouts have been dispatched by the concern to contract with theatre owners in the cities which are able to play attractions a week to close negotiations for the first attraction to open Labor Day. It is understood that contracts have already been closed with several of the theatre owners of the larger Eastern cities, and that by the time the circuit is ready to function it will be able to give the attractions a minimum of thirty weeks' work. Negotiations are also on by the circuit with producers of successes of the past two seasons to have them send their original productions on tour over the circuit.

The general offices of the circuit will be in New York City, with branch offices being maintained in Chicago and San Francisco, as the circuit officials figure on sending their attractions to the Pacific Coast and return.

JOHN TILLER INCORPORATES

John C. Tiller founder and producer of the famous Tiller Girl dancing acts and novelties who sailed for England last Saturday prior to leaving New York had himself incorporated so that his enterprises and the name might be perpetuated.

Tiller who is past seventy years of age declared that he does not figure on living beyond the century mark, so therefore to keep his organization going he has allowed himself to be incorporated and has issued stock in the corporation to the various heads of the numerous acts and novelty offerings he has produced. Each captain of a Tiller organization has been allotted an equal amount of the stock in the Tiller organization and will share in the profits derived from the various Tiller presentations. A clause in the papers of incorporation provides that each of the captains divide their share of the profits among themselves and the members of their act, providing the people have been in the act for a period of at least five years.

Through this method of operation Mr. Tiller figures that the name of "Tiller" will be perpetuated for centuries to come, as the charter and constitution of the Incorporation states that when a "Captain" leaves a Tiller offering that the stock held by this person automatically reverts to the possession of the person who succeeds him.

FAVORS SUNDAY DANCING

CHICAGO, May 5.—A. A. Sprague, commissioner of public works, has declared himself in favor of Sunday dancing on the municipal pier. "I don't think it any worse to dance than to play golf," he said. Under the Thompson régime Sunday dancing on the pier was prohibited until the ice had been broken by the Palace of Progress Pageant. Dancing on the pier begins on Memorial day and will continue until Labor day.

FIVE MUSICAL SHOWS IN PHILA.

PHILADELPHIA, May 7.—Musical shows dominate the list here for the current week. Out of seven houses running, five of their stages are occupied by girl-and-music shows. All of which would seem to indicate that the season which came in as a lamb intends going out with a bang. Practically all five are of summery type and are in accord with the warm weather we having been getting spasmodically during the past two weeks.

Two debuts and the inauguration of the Philadelphia Theatre Guild provided sufficient excitement for the first nighters here tonight.

"The Bal Taberin," the new Shubert musical show, designed as one of their summer attractions for New York, made its bow at the Garrick, following in the wake of "Captain Applejack." The new piece is the combined efforts of Mc Elbert Moore, J. Fred Coots and Jean Schwartz. Its plot is light and fluffy, its members have a pleasing lilt and withal it proves an admirable vehicle for such talented thespians as Harry R. Morton, Zella Russell, Teddy Gerard and Harry Kelly. The show is here for the week, after which it will go to New York. "Adrienne," another musical play is scheduled to follow it in next Monday.

The other musical premiere of the evening was "Shuffle Along," the Negro musical comedy accredited with record-breaking runs in New York and Chicago, which settled down for a run at the Forrest.

Many shows of this type has been seen throughout the season at the Dunbar but none that set a dancing pace that could equal this outfit. If the enthusiastic reception of the premiere audience can be taken as a criterion "Shuffle Along" should have a record run here, also.

The Philadelphia Theatre Guild took possession of the Lyric Theatre tonight offering a revival of Clare Kummer's comedy, "A Successful Calamity," with William Gillette and Lola Fisher, as their opening bill. The public response to this new theatre movement was indeed encouraging, for although a revival, the show attracted a large and fashionable audience. The present bill will be continued for several weeks after which other notable revivals will be made with the original stars of the productions given appearing as guest stars with the local company.

"Greenwich Village Follies," which opened to a slow start at the Shubert has since overcome the handicap and is running strong. It is in the fourth week of its run, which had originally been planned for its final week. Business has been so good during the past two weeks that the management will continue its run indefinitely.

Among the other popular hold-overs are "Blossom Time," at the Adelphi; Eddie Cantor in "Make It Snappy," at the Chestnut and "Kempy" at the Walnut.

"HITCHY KOO" FOR CHICAGO

Raymond Hitchcock's revue, "Hitchy-Koo of 1923" has completed a prosperous tour of the one nighters throughout the middle west and will play a supplementary season of three weeks, prior to going into Chicago for a summer run. The piece will play week stands in Cleveland, Cincinnati and Detroit, during which time the production will be revised and revamped for the summer run. Larry Cebellas, who staged the dances in "Jack and Jill," joined the company on tour last week and is brushing up the numbers. Several new scenes and principals have been added. Among the latter is Virginia Fissinger.

"Hitchy Koo" is being sponsored by Al Jones and Morris Green, producers of "Greenwich Village Follies." Hitchcock is also said to be financially interested in the production, which from all accounts is the best money getter Hitchcock has had in some time.

"LULLABY" FOR FLORENCE REED

Florence Reed will be starred early in September by Charles Bancroft Dillingham in Edward Knobloch's drama, "Lullaby." The play will have a two-week road tour and will be brought into the Gaiety Theatre early in October.

SUIT AGAINST CARLETON

James K. Cuddy, trustee in bankruptcy for Lucille, Ltd., costumers, started an action last week in the Third District Municipal Court against Carl Carleton, producer, seeking to recover the sum of $867 due for costumes bought by Carleton in 1921 for his musical show, "Tangerine."

PEARSON TO PRODUCE IN PARIS

Arthur Pearson, the burlesque producer, is planning to experiment with an all-American revue in Paris this summer. He is lining up his talent and rehearsing them here prior to installing the show at the Champs Elysees Theatre, Paris, in July.

AGENT SUES SALLY FIELDS

Arthur S. Lyons, agent, filed suit last week in the Third District Municipal Court for $500 against Sally Fields. According to the complaint the money is due for commissions and money loaned.

HARRY TSUDA

Now playing successfully in his unique specialty on the B. F. Keith Circuit

WADE BOOTH

On the cover of THE CLIPPER's Seventieth Anniversary number this week, we present a likeness of Wade Booth, a youthful American singer, who has already created a wonderful following in the West and Middle West, and is now winning the admiration of all vaudeville patrons in the East. Booth possesses a remarkably good baritone voice, the quality and tone of which is so unusual that he is called "The Baritone with the Tenor Range." Booth, however, does not confine his efforts to make people like him on the strength of his vocal qualities alone, which would be sufficient, but adds to it, a personality and youthful appearance that is so refreshing that an audience cannot help but warm to him immediately.

Booth's past performances have not been confined to vaudeville, in fact most of them have been spent in musical comedy hits, such as "Sally," George White's "Scandals of 1921 and 1922." He was juvenile lead with "The Right Girl" and with Eddie Cantor in "Make It Snappy." He has studied under Jean De Reszke in Paris and Mario Battistini in Milan, Italy.

Claude "Tink" Humphries of Chicago, "discovered" him, and Marty Forkins is at present his personal representative in New York City.

EQUITY AND MANAGERS PREPARE FOR WAR—ACTOR STRIKE COMING

Friendly Negotiations End With Smash Over Proposed Sunday Show Bill and Actors Declare Equity Shop Must Be Adopted at End of Present Agreement in 1924

Rumblings of war is echoing over the theatrical horizon of Broadway. Those in the know are predicting another actors' strike for June, 1924, when the existing agreement between the Producing Managers Association and the Actors Equity Association will have expired.

After several weeks of star chamber proceedings, which were enshrouded with due secrecy, both sides are obstinate and will not yield to the other. Consequently another strike will of necessity have to voluntarily arbitrate the matter.

The meetings between the representatives of the P. M. A. and the A. E. A. were precipitated by overtures made by the managers for another five years extension of the current agreement, which, in substance, would delay the invocation of the "Equity Shop."

These meetings, although not getting any nearer to the proposition were at least friendly, until the Sunday performance issue was brought to a head by the attempt to have a bill passed which would legalize Sunday performances in all theatres. Equity fought the issue and when they learned that the Producing Managers Association had delegated Augustus Thomas, their leader, to journey to Albany and do what he could towards having the bill passed, they immediately called off negotiations and announced there would be no deviation whatsoever from their stand for "Equity Shop" in 1924. They called a meeting at which several hundred of their members, playing in and around New York, ratified the action of their Council and the result of the meeting was forwarded to Mr. Thomas, as representative for the P. M. A.

On the other hand, the P. M. A. are just as obstinate in their demands and will not acquiesce to the demands of Equity, despite the existing agreement. At their annual meeting held also last week they appointed a committee to investigate the Equity demands and to report on what procedure they shall take in the matter. At the same time the managers went on record as being positively for "open shop" and decidedly against a "closed shop," such as would be required by the invocation of the Equity Shop contract.

The meeting also unanimously adopted a motion to withdraw the offers tendered the actors' committee by that of the managers' in the event of the relinquishing of the close shop policy by Equity. These offers were: An agreement to refuse to engage any actor now a member of Equity who should hereafter be dropped from that association for non-payment of dues, or who at the time of engagement should be in arrears of dues to the Equity Association; to collect from all actors not members of any actors' association an amount of money equal to the Equity dues, to be turned over to any actors' charity agreed upon; the giving of an annual benefit performance in all theatres in the United States under control of members of the P. M. A., the receipts to be donated to the Equity Association for their sick benefit fund.

All of last year's officers were re-elected for the ensuing year. They are: President, Sam H. Harris; vice-president, George Broadhurst; secretary, L. Lawrence Weber; acting secretary, George H. Nicolai; treasurer, Benjamin F. Roeder; directors, Winthrop Ames, William A. Brady, George Broadhurst, John L. Golden, Sam H. Harris, William Harris, Jr., Arthur Hopkins, Benjamin F. Roeder, Henry W. Savage, Edgar Selwyn, L. Lawrence Weber, and Al H. Woods. Augustus Thomas holds office as executive chairman under a three years' term.

That Equity is attempting to organize the vaudeville branch of the ricals as an affiliation with them is glea ed from the fact that such a proposition was discussed at their mass meeting and a committee appointed to investigate vaudeville conditions and adopt ways and means by which this could be made possible. At the present time the only unionized branch of vaudeville is the American Artists Federation, the charter of which is now controlled by Harry Mountford and J. W. Fitzpatrick. The only method by which Equity could acquire this charter would be either taking in Mountford and Fitzpatrick or having the Central organization demand its transfer from its present controllers.

Equity, however, has not even considered procedure until they have heard the reports of their special committee organized to solve this solution. Nevertheless, they are not napping either, but are lining up their ammunition and will be prepared to fire it just as soon as necessary. They point out that the P. M. A. is but a small average in the amount of producing managers throughout the country and that an extension of the agreement now existing would be discriminating against hundreds of other producers who have been satisfactorily operating under the "Equity Shop" policy since 1919.

This is how the matter stands and there is little likelihood that either side will move an inch from their demands upon the other. But then again, only time can tell.

POPE SUES GEORGE McKAY

George McKay, of the vaudeville team of McKay and Ardine, is made defendant in a suit filed in the Municipal Court last week by Charles Pope, of 110 West Forty-eighth street. The action is for $1,000 alleged by Pope to represent the sum he loaned to McKay some time ago.

DAISY SKILLMAN MARRIED

Daisy Skillman, formerly soloist with Sousa's and Innes' band, who two weeks ago married Addison C. Gumbert of Pittsburgh, former ball player and at present County Commissioner of Alleghany County, is in New York spending her honeymoon with Mr. Gumbert. The couple are the guests of Isidore Cohen, at Far Rockaway.

BALTIMORE ENDS DULL SEASON

BALTIMORE, May 7.—The regular theatrical season closed here last week. While not entirely up to the standard of other years, the town can undoubtedly match its record against any or many other road jump.

An analysis of the season that has passed discloses that eighty-eight attractions had played the town, which is indeed a good representation when one considers that Baltimore has but two theatres devoted to "legit" productions, Ford's and the Auditorium. Dissecting the list into classifications Baltimoreans have viewed no less than sixty-six dramas and twenty-two musical plays.

A local reviewer has nominated the following as the pennant winning attractions of the season in the legit department: "The Awful Truth," "Anna Christie," "Merton of the Movies," Belasco's "Merchant of Venice," "The Comedian," "To The Ladies," "Lilliom," "The Circle," "Kempy" and "The Green Goddess." His selections from the musical comedy department include "Molly Darling," "Good Morning, Dearie," "The Perfect Fool," "The Clinging Vine," "The Yankee Princess," "Wildflower," "Blossom Time," "Bombo" and "The Music Box Revue."

Despite an inclination of Baltimore theatregoers to practically introduce a boycott against high price attractions in early season, this difficulty was finally overcome and along toward the final lap of the season they rallied to the support of any production offered them that was really worth while.

"DO DROP INN" FOR ASTOR

"Do Drop Inn," the new Shubert musical play starring James Barton, will come into the Astor Theatre on Tuesday, May 15. The piece is this week playing in New Haven.

It has been a much renamed production, starting out over a year ago with Bert Williams starring and called "The Boy and Girl," next it was known as "The Pink Slip," later "Under the Bamboo Tree," then "In the Moonlight" and now "Do Drop Inn." It opened on its recent revival in Atlantic City two weeks ago, where it did a remarkable business. Last week in Washington it fell off considerably, but with a little fixing is considered about right for Broadway. The show had been doing good business in Chicago, when Bert Williams was living and was starred in it. His death brought it to a sudden close.

In the cast are Robert Halliday, Eva Clark, Spencer Charters, Evelyn Cavanaugh, William Holden, Mary Robson, Harry Clarke, Beatrice Swanson, Marcelle Swanson, George ODonnell, Clara Hodgson, Frank Hill, Jean Carroll and Danny Dare.

MAUDIE **HOMER SISTERS** MAY

The Homer Sisters, Maudie and May, two clever and talented dancers, who in their dance revue have scored a success on all the bills. Their solo work is fine and working together supply an act which is a real treat. Charming of manner, appearance striking, the act is a fine one.

"YPSILANTI" CLOSES

"My Aunt From Ypsilanti," Henry Baron's comedy, closed at the Earl Carroll Theatre without notice on Monday night.

An announcement was made in the lobby that Miss Alice Fisher, who played one of the leads in the play, was ill. But the cast had another tale to tell. Baron, an independent producer, was called to post a bond to guarantee salary payments to the cast.

He filed the bond amounting to $2,500 with Equity and opened the show on Tuesday night of last week. On Saturday night salaries were not paid and upon inquiry at the Equity it was found that the bond on file would take care of the past week's salary, but it was too small to pay the present week.

The cast then decided to call it off and the show closed.

TO ARBITRATE ZIEGFELD CASE

Florenz Ziegfeld, Jr., and Gallagher and Shean will probably have the difficulties which arose over the contract of the two comedians straightened out at an arbitration meeting of the Producing Managers' Association and Actors' Equity Association committees on Friday.

Ziegfeld early this week informed Augustus Thomas, executive secretary of the P. M. A., that he would like the organization to have an arbitration committee rule on the contract which he entered into between Gallagher and Shean. Ziegfeld contends that the contract holds for the entire run of "The Follies," while the actors contend that it expires on June 1st, as other Equity season contracts expire.

George Nicolai, secretary of the Managers' organization, got in touch with the Equity on Monday, and it was arranged to have the arbitration meeting take place on Friday. Mr. Thomas will be one of the three members of the committee with the likelihood that Frank Gillmore will represent the Equity.

It is understood that George White, who has engaged Gallagher and Shean for a new show written by Aaron Hoffman, will not require their services until early in the fall. It is also stated that W. S. Sheehan of the Fox Film Corporation, who signed a contract to have the two comedians appear in pictures, has notified Ziegfeld that he will not arrange for their beginning the cinema work until they have been released by Ziegfeld.

3RD VILLAGE FOLLIES CLOSING

The third annual production of "Greenwich Village Follies," which is headed by Ted Lewis, will close its season next Saturday night, according to the present schedule. Negotiations were under way early this week for additional time and if it can be gotten the show may play its way back to New York. Lewis and his band will undoubtedly be incorporated in the forthcoming fifth edition of the Greenwich Village show, which will get under way in the late summer.

SPECIAL TRAIN FOR N. V. A. ACTS

Fred Stone, president of the National Vaudeville Artists Club, has engaged a special train for Saturday night, in order that he, the White Sisters, the Six Brown Brothers and other members of "Tip Top," which is playing Detroit this week, may arrive in New York in time to appear at the special N. V. A. benefits at the Metropolitan Opera House, the Hippodrome and Manhattan Opera House on Sunday night, May 13.

JONES WINS PROMOTION

CHICAGO, Ill., May 7.—John P. Jones has been made second vice-president of the Jones, Linick & Schaefer concern. He is the son of Aaron P. Jones, president of the organization, which operates the Rialto Theatre. The new second vice-president is well known in local theatrical circles and has learned the business from the ground up, in preference to taking a desk in his father's office.

THE HISTORY OF THE CLIPPER

The New York Clipper, now celebrating its seventieth birthday was first issued by Harrison Fulton Trent, on May 14, 1853. Two years later he sold the paper to his young editor, Frank Queen. Up to that time the Clipper had not achieved any great degree of success, but Mr. Queen as proprietor and editor soon quickly established it upon a strong and firm foundation which has carried it all these years.

From a small local paper, The Clipper soon grew to one with a world-wide circulation, one read in every country in the world and established a reputation for reliability enjoyed by no other paper of its class. Mr. Queen was born in Philadelphia on May 12, 1821, he died on October 18, 1882.

In the early days of its publication, it devoted much space to the publication of news of the world of sports and printed reliable reports of all notable events in the sporting world. It was the only paper of reliability in its field and daily newspapers gave little space or attention to sports. When the dailies finally took up the subject and found its great value as a circulation builder, such news in a weekly necessarily became limited. A report of a big sporting event was necessarily of more value when published the morning after it occurred than if it had to be held days for a weekly paper.

Sports gradually were eliminated from the columns of The Clipper but at that time "vaudeville" was evolved from the old time "variety" and it had no journalistic organ. Previous to that time it was not a form of entertainment that appealed to the better sort of theatergoers.

The proprietor of The Clipper foreseeing a great future for this type of entertainment, took up the cause of vaudeville and development of this branch of the theatrical field, which has since grown to such enormous proportions, and whose people, formerly among the poorest and cheapest paid of all branches of the business are the highest salaried actors in the whole profession.

Through The Clipper's exploitation of vaudeville, circus and minstrel people and their interests, it became known the world over and assumed a position of great standing and importance. The paper was first published at No. 150 Fulton street. Its next home, in 1864, was at No. 35 Ann street, and a short time afterward moved to 102 Nassau street.

In 1863 it was removed to 22 Spruce street, where it remained until May 1, 1869, upon which date it was removed to the new "Clipper Building," at the southeast corner of Centre and Leonard streets. On May 1, 1900, "The Old Reliable" moved to 47 West 28th street.

The first issue of The New York Clipper was a four-page paper, its dimensions being 14¼ by 19¼ inches, with six columns to the page, and selling at two cents per copy.

This was changed in April, 1856, to an eight-page paper, 11 by 17 inches, four columns to the page, and selling at four cents for a time, with a final increase to eight cents, which price was held until March, 1863, when the shape of the paper was again remodeled.

This time the dimensions were 13¾ by 19½ inches, with five columns on each of the eight pages, the price being raised in 1864 to ten cents, the price at which it was sold until a few years ago, when paper costs rose to such an extent that it was made necessary to charge fifteen cents for it.

In August, 1864, the size was increased to 15½ by 22 inches, with six columns to each of the eight pages.

In April, 1868, it was 16 by 23 inches, with seven columns to the page.

In April, 1873, it was composed of 16 pages of four columns each with dimensions 10⅞ by 15¾ inches.

In March, 1881, another change was made to a five-column page, which it remained until some years ago, when four columns were again used and so it has remained.

In 1899 the issue contained 20 pages, and in 1900, 24 pages.

After the death of its founder, Frank Queen, his heirs formed a stock company, which was incorporated March 2, 1883, under the name of "The Frank Queen Publishing Company (Limited)."

The Editorial Staff of The New York Clipper, from the date of incorporation, was as follows:

On the formation of the Frank Queen Publishing Company, March 2, 1883, John Evans was elected General Manager. He resigned on July 10, 1884, his resignation taking effect August 1, 1884.

On the same day, July 10, 1884, Benjamin Garno was elected Managing Editor, and George W. Keil was elected Cashier and Business Manager. Benjamin Garno resigned April 14, 1887, and J. Austin Fynes was given charge of the Editorial department, under Manager George W. Keil.

Upon the resignation of J. Austin Fynes, on July 13, Dr. William F. Hartley, now deceased, was placed in charge of the Editorial Department.

On January 28, 1898, P. S. Hortz was elected Assistant Manager and confidential adviser to the Manager.

At the death of George W. Keil, in April, 1899, John Evans and Philip S. Hortz were appointed temporary managers of the business.

At a meeting of the Board of Directors, on July 13, 1899, the late Albert J. Borie was elected Editorial and Business Manager, until the paper was taken over in September, 1916, by the Clipper Corporation, its present owner.

In September, 1916, the offices of the paper were moved to 1604 Broadway and in May, 1921, to 1658 Broadway, its present quarters.

When moving pictures became an established form of entertainment commencing with the showing of the Cinematograph at the Union Square Theater, The Clipper was selected by the pioneer makers of pictures as the national organ and The Clipper can properly take credit as being the main factor in exploiting this industry.

"KEMPY" CLOSING

"Kempy," which is playing a return engagement this week at the Walnut Street Theatre, Philadelphia, closes Saturday night for the season, lacking one day of a year since it had its premiere. Two changes have been made in the cast since then.

"FIRES OF SPRING" OPENS

"Fires of Spring," Robert McLaughlin's new play, based on an incident in the life of the late Mme. Sarah Bernhardt, opened at the Majestic Theatre, Brooklyn, on Monday night of this week.

L. WOLFE GILBERT

This is a fairly good likeness of "Wolfie" Gilbert, whose meteoric career reads like fiction. He recently formed a million dollar corporation which is unique because it's the first time in the history of the music business where a music house invited the musician and artist to buy shares and participate in the possible profits of the concern. He reports that it is gratifying to see the number of folks subscribing every day. The outstanding numbers of the firm right now are "THE NATCHEZ AND THE ROBERT E. LEE" that distinctly different fox-trot song, with great story lyric, which was introduced to New York audiences with splendid scenic effects by Vincent Lopez and his wonderful Hotel Pennsylvania orchestra. The real big waltz hit "ON A MOONLIGHT NIGHT" which is conceded by everybody to be a "natural," and a great melody fox-trot, with an intelligent sympathetic lyric entitled "OUR LITTLE HOME." The "Gilbert" house has fine spacious offices in the Roseland Building, 1658 Broadway, and it's a veritable beehive of activity.

"LAST WARNING" CLOSING

"The Last Warning" the mystery play which made the two "Mikes" famous upon its opening last October at the Klaw theatre will vacate that house on Saturday night. The reason for the closing is a clause in the contract between the producers and the Klaw theatre which prohibits the attraction from playing in any other New York City theatre until from six weeks to eights weeks have elapsed from the time of the closing at that house.

A week ago Monday when the gross of the attraction fell to a figure slightly over $6,000, the two "Mikes" served notice on the management of the Klaw that they would abandon the theatre on May 12. They immediately opened negotiations with the Selwyns to move the attraction to the Apollo theatre to follow the negro show "How Come" on May 14. When the "Mikes" were prepared to sign contracts for the occupancy of the Apollo the Klaws served notice upon them that they could not take the attraction to any other theatre according to the terms of the contract. Efforts were made to meditate the proposition with the Klaws but they were obdurate due to the fact that the "Two Mikes" had been successful in the Courts in preventing the Klaws from evicting their attraction in favor of "The Exile" early in April.

The Klaws informed the producers that they would be glad to have the attractiion continue at their theatre under new terms but would not permit it to be moved to another house. The terms submitted by the Klaws were to have the theatre get the first $2,500 of the gross, the attraction the next $2,400 and then split the balance fifty fifty. At the present time the attraction is guaranteeing the theatre $3,000 a week. Last week "The Last Warning" played to a little more than $5,500.

It is the intention of the "Mikes" to send three companies on tour next season with the original New York Company being the first opening late in August in Philadelphia.

CHICAGO SLUMP CONTINUES

CHICAGO, May 7.—The first few days of warm weather this week added to the general slump at all the loop theatres. No new productions are promised for the week and four offerings will leave here at the end of next week. They are: "Cat and the Canary" which has enjoyed the longest run of any play in Chicago this season. This mystery drama will close with a total of 328 performances to its credit while in this city.

"Sally" will terminate its engagement at the Colonial and this house will remain dark; Olga Petrova in "Hurricane" will close at the Olympic and this theatre will also remain dark; and "Tangerine" will leave the Garrick. The Garrick will close its doors for six days pending the arrival of Raymond Hitchcock in his new "Hitchy Koo 1923" which is scheduled to open the following Saturday night.

Other shows now playing here are: "Light Wines and Beer" at the Selwyn; "Up the Ladder" at the Central; "Blossom Time" at the Great Northern; "Two Fellows and a Girl" at Cohns Grand; "Steve" with Eugene O'Brien at the Princess; "Peter Weston" in which Frank Keenan is scoring a big success. This play will end its Chicago run in two weeks and the company will rest up through the summer before opening in New York; "Peter and Paula" at the Playhouse; "Why Not" at the Powers; "R. U. R." at the Cort and "The Passing Show" at the Apollo. William Hodge who has enjoyed a run second only to "Cat and Canary" this season will close at the Studebaker in two weeks.

SUES FOR RIVOLI RENT

SAN FRANCISCO, May 7.—The Western Theaters' Company filed suit against Ferris Hartman and Paul Steindorf, for a recovery of $2,400 advance rent for the Rivoli Theatre, with the alternative of evacuating the premises. In the papers filed in the case through attorneys Klein, Clark & Gerlach, it is alleged that the Hartman-Steindorf combination rented the Rivoli Theatre in December 21, 1922 for a period of three years and eight months.

VAUDEVILLE

KEITH BOOKING SHIFT BRINGS SPECIAL POLICIES IN MID WEST

Houses to Stay Open All Summer, Some with Split Weeks—Record Booking of Seventeen Weeks for Collins—Dempsey Gets More Houses—Change in Chicago Bookings.

A re-arrangement in the booking department of the Keith Vaudeville Exchange, which was made last week, went into effect on Monday, May 7, and on the same day, in accordance with the shift in the booking department, a number of houses on the Keith circuit went into new policies which will be maintained for the summer. The shake-up made in the Keith office brought over all the houses in the Middle West to the books of Johnny Collins and Jack Dempsey. At the same time, many of the houses booked by the Chicago Keith office were also switched to Collins and Dempsey.

The new arrangement gives Johnny Collins seventeen weeks of Keith vaudeville to book, the largest number of houses ever booked by one person in the Keith Vaudeville Exchange. Beginning this week, Collins furnishes the bills for the Palace and Keith's, Cincinnati; the Hippodrome and 105th Street, Cleveland; Keith's, Dayton; Palace, Indianapolis; Keith's, Syracuse; Temple, Rochester; Keith's, Toledo; and Keith's, Louisville.

Jack Dempsey acquires the Temple, Detroit; Shea's, Buffalo; the Davis, Pittsburgh, and keeps the Palace, Cleveland. The houses in Dayton, Indianapolis, the Palace, Cincinnati; the Hippodrome, Cleveland, and Louisville, were formerly booked by the Keith Chicago office. Keith's Theatre, Cincinnati; the 105th Street, Cleveland; Keith's, Toledo, and the Davis, Pittsburgh, which are now on Collin's books, were switched from Jack Dempsey's. Arthur Blondell formerly booked Syracuse, and the Temple, Rochester; the Temple, Detroit, and Shea's, Buffalo, was formerly booked by Jim Aloz.

Beginning with the new booking arrangement, it has also been decided to keep these houses open throughout the summer, instead of closing them until September, as has been the custom of late years. Beginning this week, Keith's, Toledo, Louisville, Dayton, and the houses in Indianapolis go into a special summer policy of six acts and feature pictures, playing a split week. The others will continue to play full week stands.

The houses formerly booked by Johnny Collins, and to which the new list is added, are the Colonial, Proctor's 125th Street, Proctor's 23rd Street, Elizabeth, White Plains, and the Eighty-first Street. Collins had formerly been the Middle Western broker for the Keith's Exchange and had resigned three years ago to go into business as an agent. He returned to the Keith's floor this season, and after being given the Colonial Theatre in New York to book, boosted business there to such an extent that the house has set the biggest record for receipts during the past season since it was opened.

The change in the booking arrangement of the Mid-West houses centralizes that territory, so that the various cities, particularly those where more than one house is operated in, can be booked without any chance of confliction in bills, as well as avoiding repeats too soon. Acts can also be given a consecutive number of weeks with easy jumps in this part of the country under the new system.

The split-week houses, which will continue to be booked through the Keith Chicago office, will remain on the books of Glen Burt, under the supervision of Tink Humphries.

Arthur Blondell, who had been booking the Middle Western houses with Jack Dempsey up to last week, will probably be given a number of houses to book from the "family" department, or fifth floor of the Keith's Exchange.

THREE WHITEMAN BANDS COMPETE

Three Paul Whiteman units competed against each other in Boston last week, one playing the Keith house, another Loew's State, and the third playing dances at Mechanics Hall. The S. S. Leviathian Orchestra was headlined at Keith's Boston, while Alex Hyde and the Romance of Rythyne aggregation held forth at the Loew house. Whiteman's Country Club orchestra was engaged at Mechanics' Hall for one night, to play for a dance.

Alex Hyde is being held over for a second week this week, at Loew's State. This is the first time in the history of that house that any vaudeville act has played two successive weeks there.

FOYS ON LOEW CIRCUIT

Eddie Foy and the Younger Foys are playing several weeks for Loew pending the completion of "The Casey Girl," the new musical play by Willard Mack in which Foy will return to the legitimate this season. The Foys have demonstrated their drawing ability in the out-of-town Loew houses and it is possible that they will be given a route. The act is said to be getting $1,650.

BRIGHTON OPENS ON MAY 14

The New Brighton Theatre will resume its theatrical season on Monday afternoon, May 14, when the house will begin its fifteenth year. George Robinson who has managed the house for the past nine years will again be in charge and there will be no deviation from the theatre's usual policy of bit time vaudeville at popular prices.

SHERMAN PLAYS 4 WEEKS MORE

Dan Sherman will play four more weeks with his Unit Shows, through Pennsylvania, and will then open the Sherman Lake Resort at Davenport Centre, N. Y. His company includes Tessie Sherman, Mabel De Forrest, Dan Sherman, Jr.; Eddie Martz, Tessie Colton, Frank Colton, Sunny Sisters, Lapeer and Bennie, Etta Kenyon, Effie Crandell, Jessie Archibald, Mlle. Star, Arnie Diaz, Charles Diaz and Dan Sherman (manager, actor and props.)

McMANN IS ASTORIA MGR.

Harold McMann, formerly assistant manager of Loew's State theatre and also formerly of the Capitol theatre staff, is now manager of Loew's Astoria house.

The Astoria house is one of the largest on the circuit and is second only to the State in magnificence. McMann is one of the most popular men on the Loew managerial staff.

PEARL REGAY FOR VAUDE

Pearl Pegay, the dancer, who recently closed with George White's "Scandals" in Chicago is preparing to re-enter vaudeville in a dancing novelty act under the direction of Jennie Wagner.

BARD INHERITS $50,000

Ben Bard, comedian, now in "The Dancing Girl," has fallen into an inheritance amounting to $50,000 from his foster mother. She was an actress and on the stage was known as Pearl Bradbourne.

OFFICE CANCELS MINOR ACT

Ross-Wyse and Company, who were scheduled to play Keith's Hamilton during the last half of last week, were cancelled by the booking office when the bookers learned that the boy in the act, who did the dancing, was a minor and under the age permitted for dancers in vaudeville. The act had played the Regent during the first half without being molested, and would probably have been given more time after the Hamilton as the boy is said to be a marvel, but the office preferred to take no chances on learning that he was a minor.

BECK TO PRODUCE REVUE

Martin Beck, former president and head of the Orpheum Vaudeville Circuit, will turn legitimate producer. Mr. Beck has purchased the American production rights of "The Nine O'Clock Revue," which Malone and Grossmith are presenting at the Hotel Metropole in London. The Revue has been an English sensation, and Mr. Beck figures that with the original cast here it will be most successful. It is likely that the offering will be presented at the Dresden Theatre on the roof of the New Amsterdam Theatre in October.

BUZZELL GOING INTO VAUDEVILLE

Eddie Buzzell will not go on the road with "The Gingham Girl," when that show closes in New York, but will return to vaudeville on the Keith time. He will begin preparations on an act shortly, and will probably be seen with a girl partner.

MRS. ARBUCKLE FOR VAUDEVILLE

Minta Durfee, who in private life is Mrs. Rocoe (Fatty) Arbuckle, is shortly to be seen in vaudeville in a new comedy by Roy Briant, entitled "Bluebird, Jr." This will be Miss Durfee's first appearance around New York in several years.

HEIMAN'S FATHER DIES

Marcus Heiman, president of the Orpheum circuit, is mourning the loss of his father, who died at Syracuse last Wednesday, April 25. The late Mr. Heiman was past fifty-five, and died at his home in Syracuse.

MAUD DETTY

who has established herself as an exceptionally clever and **energetic dancer**, is one of the features with the **Phenomenal Players**, now playing the Keith Circuit.

Miss Detty not only retains all of her well-known vim and excellence as a dancer, but is also thoroughly versatile in the line of singing, is an accomplished talker and can also act and knows how to wear clothes.

SPLIT WEEKS FOR KEITH MID-WEST

Instead of closing the Keith houses in the Middle West as has been the custom in previous years, special Summer policies are to be installed into most of them. Toledo and Indianapolis assumed policies of six acts and motion pictures, on a split week basis, on Monday of this week. Cincinnati will change its big time policy to one of a split week beginning Monday, May 14. The big house in Syracuse will take a split week policy on May 29, while the Temple in that city will probably be dark.

HAMPTON AND BLAKE TO SPLIT

Hampton and Blake will dissolve their vaudeville partnership within a few weeks, and Earl Hampton will jump into "Skeets" Gallagher's role in "Up She Goes." Hampton and Blake have been working together for quite some time, and were originally man and wife. They have been legally separated for a long time but have continued to work together.

LOPEZ OPENING NEW BRIGHTON

Vincent Lopez and his Pennsylvania Orchestra will headline the opening bill at the New Brighton Theatre on May 14. The house, which is owned and managed by George Robinson, will begin its fifteenth season on that day. Lawrence Goldie, who booked the house last season, will furnish the bills again this year.

HUGHES REVAMPING ACT

Billy Hughes is revamping his dance production act known as Billy Hughes and Lady Friends, which he recently broke in on the Proctor Circuit. Billy has been working with a quartette of nifty steppers, which he will now string out to a sextette.

Billy is the younger brother of Johnny Hughes, of Adelaide and Hughes.

75c TOP FOR COLONIAL

Seventy-five cents will be the top price for admission at Keith's Colonial Theatre, beginning May 14, when that house goes into a split week policy. Fifty cents will be the lowest price in the evening. Matinee prices will be twenty-five and thirty-five cents.

"TWO BOBS" COMPLAINT SETTLED

The complaint of Bob Karne to the National Vaudeville Artists' Club to the effect that an act billed as "The Two Bobs" were infringing on that name, has been settled. The defendants have stated that they will change the name of their act.

THOMPSON SAILS FOR ENGLAND

Thompson, the Egyptian, who has been playing Keith and Orpheum Circuits with his "Nerve-Therapy" offering, sailed for England today, May 9. He will open for a tour of the Moss-Stoll houses under the direction of William Morris on May 28.

SCIBILLA REVUE FOR VAUDE.

Anton Scibilla has produced a new revue for vaudeville. It is called "Sparks of Broadway" and has been routed over the Keith time. The cast includes Jack de Sylva, Helen Morgan, Ada Marion, Edith Criss and Lucinda.

JUDGMENT AGAINST KITTY GORDON

A judgment for $1,688.69 was entered in the City Court last week against Kitty Gordon to the Bodine Studios, Inc., of 205 West Nineteenth street. The money was said to be due as per statement of account.

VARDON and PERRY

HEADLINING

PANTAGES CIRCUIT

E. F. ALBEE, President J. J. MURDOCK, General Manager F. F. PROCTOR, Vice-Presiden

B. F. KEITH VAUDEVILLE EXCHANGE

(AGENCY)

PALACE THEATRE BUILDING
NEW YORK

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ANNIVERSARY GREETINGS—

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Two new offerings are included in the nine acts, one an entertaining novelty, "World of Make Believe" and the other "The Torch-Bearers," excellent comedy, both of which are welcome additions to vaudeville.

The Three Whirlwinds, "sensational acrobats on skates," opened with a remarkable performance of its kind, the three men giving an unusual exhibition of clever stunts done with fine defiance of possible broken limbs or worse.

"The Dark Cloud of Joy," Bill Robinson, is essentially a dancer and earlier in his career did not forsake it for many minutes at a time. Since he broke in his new act about two years ago, he has learned the art of putting other material over, thus being enabled to save his dancing and wind for an effective smash toward the close of the act. His taps have acquired considerable cleverness of late, and he has a more polished style on the whole. The dancing bit with the stairs is comedy mixed with the dance and put the offering over for a decided hit.

"World of Make Believe," with Nola St. Claire, Tillis & LaRue, Charles Gibney, Florence Mackie, Martha Hons and Alfred Florenz, is an act on the style of the revue, presented in a new way, with musical comedy, burlesque, opera, circus and drama bits done in a well written routine and by a capable cast. The special set in "three" shows the "temple of amusement," with Miss St. Claire, who proved to be a delightful comedienne and versatile indeed.

Gracie Deagon and Jack Mack, in their comedy offering scored as usual, with Miss Deagon's "kid" stuff being the biggest part of the act of course. Her interpretation of that brand of comedy seems to get under the skin of the patrons, womenfolk especially, and has easy sailing as a result. Jack Mack is an able assistant and holds down the bag well when Miss Deagon isn't spilling her line.

Held over for a second week, Harland Dixon, Marie Callahan and the Sixteen Sunshine Girls, closed the first half in their "unique and extraordinary dance display," proving to be twice as much of a hit as they were last week. Dixon has changed some of his songs and isn't hindered by following an act that did similar songs as he was on the previous bill. His dances got across easily, with and without Miss Callahan, who is a dainty accomplice. The London trained chorus, hand picked ponies well costumed, went through their various routines with their accustomed skill and gracefulness.

Recently returned from abroad, Ruby Norton, with Clarence Senna at the piano, opened the second half in a cycle of songs, well sung and delivered. Miss Norton seems to put a little more into a song than the average singer of her type, and offered special numbers, one or two songs that were published about two years ago, as well as a revival of "Some of these Days." The song following the last mentioned one was about the best of her repertoire for its kick qualities. Mr. Senna at the piano appears to be an affable person, who libelled the popular song writers in preference to inflicting a piano solo on the audience.

"The Torch-Bearers," presented by Rosalie Stewart and Bert French, is another act showing at the house and if it looked half as good to the agent et al. as it did to the audience the offering will never lay off. Mary Boland and Alison Skipworth and seven others of the original cast, are doing the act which is the second one of the play of the same name that had a Broadway run. Laughs are plentiful in the satirical comedy.

Rae Samuels, with Miss B. Walker at the piano, displayed a new costume and sang several exclusive and other songs, achieving her usual success.

The Juggling Nelsons, in "Hoops, My Dear," closed the show in a skilled juggling turn. M. H. S.

COLONIAL

For the last big time week of the season, Johnny Collins has booked an ideal vaudeville bill, embodying a variety of acts that takes in almost every form of vaudeville entertainment. Perhaps a review of the past season at this house would be the proper thing this week, but it has been made unnecessary by the action of the Keith exchange last week in giving Collins seventeen weeks of Keith time to book. The answer as to whether John Collins has accomplished anything since he was given the Colonial to book, is told with that action. During the past season, since Collins has furnished the acts for this house, we have repeatedly mentioned the increased business and the better shows. All that remains to be said now is simply that—Johnny Collins has more than made good.

For a fast start, Zeno, Moll and Carl serve excellently with their casting work from horizontal bars. The trio are men, and do some exceedingly difficult stunts.

The deuce spot is held by Florence Brady, a clever young lady who, with the proper training, will develop into a standard big time single. At present, it seems that she must learn to take out published numbers after they become a certain amount of months old, and after they have been done a certain number of hundred times. She has personality, delivery, and is especially good on numbers of the "blues" type, and should therefore work up that end of the act. "Louisville Lou" was a great number for her.

Arthur Jarrett and Company, the company consisting of Bessie Burt and Dan Jarrett, offered "Cupid's Close-Ups," being the matrimonial difficulties of a young married pair, and showing what usually happens to the peace-maker who offers a sympathetic ear to both husband and wife. It is done in five scenes, two in full stage and three in one, but two sets are used throughout the act. It is cleverly written and very well done by the three.

Jones and Jones have improved a hundred per cent since we last saw them in some small time house. The opening is worked up to great results, and the dialogue is much funnier than it was before. These two colored gentlemen have a vehicle which is of a different type than what is generally offered by colored acts.

The funniest of all hokum comedians, Herbert Williams, with Hilda Wolfus, found it easy as ever to get laughs and keep them coming for more than eighteen minutes. Every scene of this "Ruf-fined Comedy in Four Courses" proved to be a wow, and the last encore, with Williams singing and playing three different songs, holding his own against the orchestra, Miss Wolfus, and two plays, all doing different numbers, left the audience hysterical.

Emilie Lea, assisted by Clarence Rock and Sam Kaufman, opened the second half with a nicely staged dance offering, also combining some singing, piano and comedy bits. The dance work, especially that of Miss Lea, who is a marvel at side, back and forward kicking, is featured and scored.

Dave Stamper and Edna Leedum, followed, and made good the reception accorded them on their entrance by scoring one of the big hits of the bill. Miss Leedum's comedy went with both the up and downstairs portions of the house, and Stamper's work as a foil aided materially, in addition to his work at the piano.

Harry Stoddard and his Orchestra closed the show and in this spot held them in for encores, which tells the story. "The Sidewalks of New York" scene is a punch that can't miss. The arrangement of the numbers are very well made and Stoddard's boys get everything possible out of them. G. J. H.

BROADWAY

The bill at the Broadway this week was back to normal with seven acts, all of them good entertainment and getting their fair share of applause.

Margaret Taylor started the proceedings with an act both novel and interesting. Miss Taylor opens in one, the act having all the appearance of a straight singing and dancing turn. She puts over two vocal numbers fairly well and goes into a good dance with some high kicks. Following this the curtain rises and she does a tight rope act with a fine routine, the punch being a full split on the wire that wins lots of applause. She works well and has a good personality.

Neil McKinley, working with a plugger, finished much stronger than he started. In second position he had a lot of trouble in warming them up, but after he once got started he had them laughing and kept them that way. "Little Rover" helped put the act over and made a good finish. McKinley has a style of his own. If you like him you do, and if you don't you don't. The audience felt the same way about it, and his reception was about fifty-fifty.

Wilkens and Hughes have a cleverly conceived and cleverly executed vehicle. It takes the form, at the opening, of a dance romance, the snatches of music representing episodes in the meeting, flirtation, lovemaking and marriage of the two principals. There are several clever dances in the act. One, a Spanish dance, is well thought out and well executed, while the teapot dance, for a finish, is beautifully staged and a fine piece of work.

Leigh and Jones have an act that runs a good deal to talk. There is some good comedy in it and one or two good songs. The act is well dressed. The man, in musical comedy makeup, is supposed to be a count and the girl loves him—because she thinks he's a count. But he turns out to be a barber and so another stage of romance is busted. The "count" sings "They Call It Dancing," and does well with it, and they finish with a double number that goes over O. K.

The Manhattan Society Orchestra is the organization that formerly went under the name of the Biltmore Society Orchestra. This reviewer caught the orchestra as a new act several months ago and must say that since that time they have improved immensely. New arrangements have been added and some of the effects changed, and the result is more than welcome. The routine consists of "November Rose," done with a floral effect on a scrim drop; "Burning Sands," a violin solo by Jacques Green, the leader; a medley of popular choruses and the inevitable "Wooden Soldiers," with the drummer clowning effectively. The arrangements are all good, and the instruments are handled well. The present drummer is not as good a clown as the man that was formerly in the orchestra, but he works more in keeping with the men. A marimba player has been added and does some effective work. A new drummer is now doing the work formerly done by Willie Crieger.

Jack "Rube" Clifford, with his impersonation of an old man, suffering from deafness, had no trouble at all in getting over. The audience understood and appreciated his work. The act is a sure laugh getter and the work of Clifford is classical. He is assisted in no small measure by the pianist, who makes an admirable straight, laughing at the right place and helping fine. The bit with Clifford telling of the pianist being deaf is good for a laugh.

The show closed with The Nagfys, a man and woman, who do several clever and mystifying tricks, fire-eating and the like. C. C.

RIVERSIDE

Van and Schenck again demonstrated their box office magnetism at the Riverside Monday afternoon, when they attracted one of the best matinee audiences of the spring season. Several other handpicked acts were grouped about "the pennant winning battery of songland" and the show moved along at a graceful pace.

Ruth and Gene Fijer proved corking openers in a dance revue, in which they showed everything possible in a dancing way, all of which was enhanced with a rare degree of showmanship and a dash of class. For their introductory they did a Russian double, then each followed with solos and again joined forces for a finish.

Vincent O'Donnell, perhaps best remembered as "The Kid McCormack," with one of Gus Edwards' revues, deuced with a song repertoire that got over for top value. "Vince" has grown some since we last saw him, but his voice is as big as ever and, although his delivery is a bit shoddy in spots, he makes up for this with his splendid voice. His forte is ballads and consequently the ballad he sang proved his best number. His attempt at a novelty song lacked the required animation which seems inevitable to get anywhere with this type of song. Nevertheless, he "offed" to a loud hand.

Flo Lewis clowned her way through the third spot, with the able assistance of Jesse Greer. Yet all of her stuff was deliciously clowning and the mob were all the happier for it. Just as everyone thought she had reached her pinnacle as a satirist with an impression of a "hardboiled" clubwoman, she countered with a flapper impression that had them in howls. Her songs were well placed and her comedy spontaneous and, in fact, everything she did was well received.

Ben Welch was the usual comedy treat, with his usual budget of side-splitting yarns, many of which had been part of his former monologue and which has now been expanded into a dialogue, with Frank Murphy his partner. Welch, who lost his sight a year ago, works from a settee and has his gags arranged in dialogue form. In one spot he reverts to the practice of a monologist when his partner leaves the stage, but returns at the finish to lead him off.

Guiran and Marguerite, who were featured earlier this season in George Choos' spectacular vaude production, "Realm of Fantasies," closed the first section with a new and remarkable dance production. Folk dances and ballet stuff dominated their repertoire, but by way of modernizing the affair, Marguerite offered a classy jazz toe dance that was warmly received and then both joined forces for an Apache dance at the finale. They have a great act and can hold their own on any bill or in any production.

Ted and Betty Healy opened the second section with a potpouri of songs, clowning and dancing. Ted is a light comedian of likable personality, who carries his audience with a degree of ease, while Betty is a charming blonde type that really shines in the stepping department. Collectively they prove a great combination.

Van and Schenck wowed them, as usual, in next to closing spot, with a repertoire of songs that was as varied as it was entertaining. The boys got a great reception upon their entrance and long before they had finished their songs one could readily understand the reason for their popularity. Gus Van is without equal as a delineator of character songs, while Schenck has a pleasing tenor voice which gets in good harmony in the double numbers. They sang novelty songs, blues, character songs and practically every type of melody imaginable.

Victor Moore and Emma Littlefield held them in in the closing spot with their vaudeville classic, "Change Your Act," which has done service in vaudeville for years and which is as deliciously humorous as ever. E. J. B.

VARIETY

congratulates

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

on its 70th Anniversary

and extends the wish to the oldest theatrical weekly that its anniversaries may never cease.

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THE CLIPPER at 70 and from the day it was founded by Frank Queen, has created, upheld and impressed a name known throughout America.

During that time THE CLIPPER never has committed an act to impugn its good name. The paper has been directed and conducted according to the dictates of its editors but always with a certain dignity that has been a credit to it.

Variety wants to recognize THE CLIPPER that stands for itself and the business it represents; that does naught to sully either. *Variety* and its staff say so in this advertisement, which is an advertisement inserted by *Variety* in THE CLIPPER as a compliment to its older and respected contemporary.

VARIETY

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THE CLIPPER ANNIVERSARY

The CLIPPER is seventy years old.

Venerable in years, yet inoculated with sufficient youthfulness to keep abreast of the times.

The CLIPPER has glimpsed the Passing Show for well nigh four score years.

It has witnessed the struggles of countless numbers in their attempts to forge ahead to their proper place in the theatrical sun, which press agents acclaim as stellar heights.

It has seen many thespians come and go during its time. Some who had held the centre of the stage for years and others who had just won fame, pass on alike to take their places in the cast of the greatest of all dramas—Eternity.

It has watched the progress of dogmatic office boys and ushers achieve their goal as managers. It has chronicled their various success and failures from their very birth in the theatrical profession until they passed on. It has seen ambitious chorisers and delineators of "bits" achieve their life ambition and has quietly applauded them. It has witnessed the tragedy of others, who went down in defeat before ever even nearing the top. But it's all in the game.

Moreover, we have watched the progress of the drama from the barnstorming stage to its present form, which is as near perfection as we can ever hope it to be. We have watched vaudeville progress from a bally show for a medicine troupe to its present standing of one of the greatest forms of theatrical amusement in the world. Burlesque, too; has progressed sufficiently to interest a feminine clientele, while motion pictures have spun out from one reel affairs to nine and ten reel super productions that are every whit as interest compelling as a legitimate stage production.

The CLIPPER, too, has made considerable strides in theatrical newspaperdom. It has attempted to give its readers a newsy publication, containing all of the news of the week that is news, and has attempted to present it to you from an unbiased angle, submerging personal feelings or interests to give you the news as it should be relayed to you.

If the CLIPPER has offended anyone through its columns, it has made that enemy unwittingly and solely because we had something to say about them that was news. When it becomes a choice between an individual and our legion of readers majority rules, the facts warranting it, of course.

But this publication has never taken any special delight in chronicling the misfortunes of others without bearing with them in their misfortune, If this can be construed as being old fashioned, then we plead guilty.

The policy of the paper has been to lend a helping hand wherever needed—and this shall continue to be the policy for another seventy years if we should survive.

In closing, THE CLIPPER wishes to thank its thousands of staunch supporters and readers for their kindly co-operation in the past. It has been the paramount encouragement for this publication to "Carry On."

DELMONICO'S FACES CLOSURE

Delmonico's, one of the best known of the old New York restaurants, has fallen into the hands of the sheriff and, following others which failed to carry on with the Volstead act in force, faces closure.

The restaurant, well known to all the older stage people and the resort for hundreds, is, according to a judgment filed against Edward L. C. Robbins, the lessee, behind in its rent and Sheriff Percival Nagle last week placed a deputy to take possession of the place.

The judgment amounts to $19,000, and unless paid, or a stay secured, the furnishings will be sold at auction.

The lawyers said that three actions for the recovery of rent, taxes and incidental expenses, amounting to a total of about $80,000, had been begun against the owner of the restaurant. The first action, for $19,100, it was said, was followed by a judgment, but the execution of the judgment was held up pending an appeal to the higher court.

The execution on which the deputy sheriff was installed in the restaurant yesterday was the second action instituted by the owners, they said, and another action for $41,504 was pending before Justice Tierney in the Supreme Court.

The restaurant will be warmly remembered by epicures the world over. Presidents and princes have been entertained there by the warm French hospitality and gayety for which it was famous. Its cuisine was not mere cooking. It was art and was generally accepted as such.

Its early history was unusual. The founder, Peter Delmonico, started out nearly a century ago selling sandwiches from a basket on the sidewalks of New York. The place had its brightest days when it was located at Broadway and Twenty-sixth street, before other restaurants had sprung up to compete for patronage.

There also was a branch of the restaurant at William and Beaver streets, where members of the Stock Exchange and prosperous business men of downtown New York used to lunch. Jimmy Hebron, doorman of the place, became wealthy through market tips he received from brokers on their way to and from luncheon.

OLD TIME ACTS AND ATTRACTIONS

The list of attractions and performers, which were mentioned in the early issues of THE CLIPPER includes Mr. and Mrs. Barney Williams, Mr. and Mrs. W. J. Florence, Ravel Family, Mr. and Mrs. John Brougham, Edwin Forrest, Eliza Logan, Madame Thillon, John Drew, Wm. Wheatley, Charlotte Cushman, Mrs. Farran, Josh Silsbee, Eph Horn, Julien, Max Maretzak Opera Co., Uncle Tom's Cabin Co., E. P. Christy, James Anderson, "Bleak House," Dion Boucicault's "Love and Money," "Civilization," Cordelia Howard, J. W. Wallack, Sr.; J. Lingard, Charles Wallack, E. D. Stevens, Laura Keene, Lysander Thompson, Mrs. Hamblin, "Little Katy, the Hot Corn Girl," Briggs, T. D. Rice (Jim Crow), Charley White, Mrs. W. G. Jones, H. A. Perry, G. L. Fox, C. W. Taylor.

"LAND O' ROMANCE" CLOSES

Fiske O'Hara concluded his season in "The Land O'Romance," last Saturday night at the Walnut Theatre, Philadelphia. Next season he will appear in a new play by Ann Nichols under the management of Augustus Pitou.

THEATRICAL EVENTS FOR THE YEAR 1853

February 12.—Concert Hall, Philadelphia, opened with a concert by Henrietta Sonntag, whose operatic debut in America was made January 10, 1853, at Niblo's, New York.

May. — Franconi's Hippodrome, New York, opened.

July 14-15.—Crystal Palace, New York, opened.

August 10.—Sanford's Opera House, Philadelphia, opened.

September 13.—Opening of Union Theatre, San Francisco.

October 22.—New York debut of Agnes Robertson (Mrs. Boucicault), who had first appeared this side of the Atlantic in Montreal, Canada, in the preceding month.

December 9.—Broadway Theatre, New York, Miss Jean Davenport first played "Camille" in New York.

December 24.—Metropolitan Theatre, San Francisco, opened.

NEW YORK THEATRES IN THE EARLY FIFTIES

The Hippodrome, at the junction of Broadway and Fifth avenue.

Washington Circus, at Sixth avenue and Thirty-ninth street.

Broadway Theatre, on lower Broadway.

Bowery Theatre, on the Bowery, between Bayard and Walkers streets.

National Theatre, on Chatham street, between Roosevelt and James.

Wallack's Theatre, Broadway, near Broome street.

Burton's, on Chambers street, opposite the Park.

Niblo's Garden, on Broadway, near Prince street.

Castle Garden, at the Battery.

German National, at 17 and 19 Bowery.

Barnum Museum, Broadway and Ann street.

Wood's Minstrels, at 444 Broadway.

White's Minstrels at Melodeon Hall, 53 Bowery.

Christy's Minstrels, at 472 Broadway.

Buckley's Minstrels, at 539 Broadway.

Saint Charles Theatre, on lower Broadway.

Answers to Queries

H. S. ALBANY—Diablo was purchased by John Campbell, of the Beverwyck Stables, from the Castle Stable, at Morris Park, for $9,000.

PACE—Goldsmith Maid's fastest trotting record for one mile, 2:14, was made in Boston September 2, 1874.

P. R.—That "Moonlight Maids" company included Williams and Adams, Clayton Frye, Frank Evans, Gus Campbell, Toma Hanlon, John Dare, Delmore & Lee, Littlefield Sisters and Martinetti and Georgia O'Ramey.

C. C.—The "New Clown" was produced by Charles Frohman at the Garrick Theatre, New York, August 25, 1902. Jameson Lee Finney played the title role. Julius Witmark and Maud Raymond each sang three songs in the second act.

COMRADES—Bessie Bonehill made her American debut at Tony Pastor's Theatre, New York, on October 31, 1889, with a five weeks' run. She died at Portsmouth, England, August 21, 1902. Her husband was William Seeley.

E. M.—John Drew appeared in "The Mummy and the Humming Bird" at the Empire Theatre, New York. Guy Standing, Lionel Barrymore and Margaret Dale were in the cast.

P. M.—Elizabeth Tyree appeared as "Molly Pitcher" in "Captain Molly" at the Manhattan Theatre, New York.

CONN.—Poli's Theatre, Bridgeport, was formerly the Park City Theatre.

R. O.—Sydney Herbert and Jessie Millward appeared in the Garrick Theatre, New York, in "There's Many a Slip."

PICTURES.—Buster Keaton appeared as a juvenile comedian at Tony Pastors, with his father and mother, Joe and Myra Keaton (as the Three Keatons).

B. D.—William H. West died on February 15, 1902.

PUG.—Tommy Ryan was born at Redwood, N. Y., March 20, 1870. His right name was Joseph Youngs.

STOCK.—Bessie Barriscale was ingenue with F. F. Proctor's Stock Company.

N. B.—Louise Dresser was Mrs. Jack Norworth, when both were featured in "California."

P. L.—Jefferson De Angeles appeared in "The Emerald Isle" at the Herald Square Theatre.

FRANCHISE.—Harry Morris produced "A Night on Broadway," a farce founded on "Three High Hats." He played Henry Fliedler, the candy man. Alice Porter, Nellie Fenton, Carl Anderson, Mildred Stoller, Edward Adams, Carrie Webber, Ed Brennan, Harry Emerson and Omeaga were in the cast. Hans Albrecht was the musical director and John Raynor was the manager.

BETTY.—Marie Cahill, Dan McAvoy, Richard F. Carroll, Julius Steger, Georgia Caine and Louis Wesley were with the company playing "Sally in Our Alley" at the Broadway Theatre, New York, produced by George W. Lederer.

H. R.—Pauline, the hypnotist, was then under the management of William Alexander.

25 YEARS AGO

Phoebe Davies was playing in "Way Down East."

George Primrose and Lew Dockstader organized their minstrel troupe.

Tom Sharkey appeared at the Orpheum, San Francisco.

Charmion toured at the head of Koster and Bial's Congress of Stars.

Bronson Howard was elected president of the American Dramatists' Club.

The Elinore Sisters sailed for Europe to open at the Palace, London.

James Donaldson, proprietor of the London Theatre, New York, died in New York.

The Koreans was produced at the Herald Square Theatre, New York.

Charlotte Thompson died at Montgomery, Ala.

B. S. Muckenfuss was president of the St. Louis Ball Club.

Jim Jeffries defeated Tom Sharkey in 20 rounds at San Francisco, Cal.

The bill at the Atlantic Garden, New York, for its fortieth anniversary celebration, included Florrie Evans, Carlosa, Mitchell Sisters, Kine and Gotthold, The Onris, McBride and Goodrich, Laurrnee & Harrington, Joe Welch, Takazawa Japs, Geftie Gilson, Dryden & Leslie, M. S. Whallen, Josie Flynn, Fields & Woolley, Casino Comedy Four, Mangean Brothers, The Harpers, McDonald Sisters, Princeton Sisters, Raymond and West.

The bill at the Harlem Music Hall, New York, included Lewis & Elliott, Carlisle Sisters, Horwitz and Bowers, McPhee and Hill, Barnes and Sisson, Truly Shattuck, Press Eldridge and Maude Bradley.

HERE'S YOUR BALLAD

JUST A GIRL THAT MEN FORGET

By AL DUBIN FRED RATH & JOE GARREN

Valse Moderato
Dear lit-tle girl, they call you a Vamp, A flap-per with up-to-date
Wall flow-er girl, now dry all those tears, For you wont be left all a-
ways lone,
You may shine bright-ly but just like a lamp, Youll burn out
Some day youll find your-self up on a throne, Queen of a
one of these days. sweet lit-tle home.
Then your old fash-ioned sis-ter will come in-to
And you gay lit-tle flap-per youll live and youll
view, With a hus-band and kid-dies, but what a-bout you?
learn, When you've gone down the path-way that has no re-turn.
CHORUS
You're the kind of a girl that men for-get, Just a toy to en-
joy for a while,
For when men set-tle down they al-ways
get, An old fash-ioned girl, with an old fash-ioned smile, And youll
soon re-a-lize you're not so wise, When the years bring you
tears of re-gret,
When they play "Here comes the bride"
You'll stand out-
side, Just a girl that men for-get
You're the
get.

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A Ballad That Touches The Heart-Strings and Registers 1000 for Sentiment and Appeal

BOSTON
Billy Barker

PHILADELPHIA
Henry Gottes

SAN FRANCISCO
Billy Lloyd

DETROIT
Howard Simon
22 W. Adams Ave.

CHICAGO
Jack M. King
(Room 54, Grand Opera House Building)

MINNEAPOLIS
Vincent Marquise
1535 Madison, N. E.

For Your New Routine

A Beautiful Ballad of Appeal That Will Positively Stop Your Show, and a Wonderful Comedy Song that Will Emphatically Score for You

Write to
JIMMY McHUGH
(Prof. Mgr.)

For Your Copies, Mention Key Required for Orchestration

FROM
"The House That Jack Built"

★

HERE'S YOUR COMEDY SONG

'OOSE BABY IS 'OO?

Words by SAM EHRLICH and BEN RYAN
Music by VIOLINSKY

Moderato
Vamp
VOICE
A girl-ie who lives in the flat next to me
Keeps com-pa-ny with a gawk six foot three
And all through the night they just
hug and they kiss
CHORUS
Neighbors must list-en to this
Night and day youll hear them say
Lon-don bridge is fall-ing down
'Oose ba-by is 'Oo?
'Oose ba-by is 'Oo?
Hold my hand and I'll
That's the way they like
hold yours
to play
I'll stick to you just like glue
He calls her his wig-gy woo
Each one of them have their
own lol-ly-pop While he smears can-dy all
o-ver her lips
Then the big boob hol-lers
She says to him you're the
I wan-na swap
El-e-phants hips
The neigh-bors moan each time they groan
'Cause they're so cute they're fit to shoot
'Oose
'Oose
ba-by is 'Oo?
ba-by is 'Oo?
1
2

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Every Line a Laugh. Every Chorus a Convulsion. Plenty of Possibilities for the Versatile Performer.

JACK MILLS, Inc.

152-4 WEST 45th STREET NEW YORK CITY

LOTS OF CATCH-LINES AND SPECIAL VERSIONS.

Phil Baker is playing several weeks on the Loew circuit.

Worth and Willing are preparing a new act for next season.

Sydney Grant has replaced John Arthur in "Elsie," at the Vanderbilt.

Pearl Regay, who closed with George White's "Scandals" is returning to vaudeville in a new dancing act.

Jack Figel, formerly manager of Bluebird, is now connected with the Karp Automobile Salon.

Margaret Wood, who closed recently in Shubert vaudeville, will be seen in cabaret for the summer.

Vera Colbern has been re-engaged for George White's Scandals, this being her fifth season with the show.

Mlle. Collette, Minnie Stanley and **Charles Omeyer** have been signed for "Shadows," a new vaudeville act.

William Carlomagno, the artist, is planning an early appearance in vaudeville with a novel shadowgraph act.

Martin Gorey has been engaged for the heavy in "The Crimson Glow," which is soon to take to the road.

S. W. Labell, dancing master of the Venetian Gardens, Montreal, is in New York on a short vacation.

Harry Stoddard and Orchestra appeared on the Sunday Concert bill at the Academy of Music.

Ruth Warner has replaced Grace Carrington in the vaudeville tabloid, "Say It With Jazz."

Albert Karten is now affiliated with the production department of the Sam Fallow Agency.

Frank Stanley and the **Wilson Sisters** are preparing a new act for next season.

Agnes Lyman, formerly an artist's model, is entering vaudeville under the direction of L. Donovan.

Dorothy Gill returned to this country last week after touring Europe for the past season in musical comedy.

Roger Imhof, Marcelle Coreene and **Harry Herzell** will open for a tour of the Pantages Circuit this week.

Zoeller and Bodwell have been engaged for the revue at the Rendez-Vous in Chicago.

Brady and Mahoney are having a new act prepared by John P. Medbury which they will use next season.

Rouge and **Rose** returned to New York on Monday and will open on the Keith time this week.

George Sperm is now connected with the William Fox vaudeville booking agency as assistant to Edgar Allen.

Frank Monroe returned to New York last week and will be seen in vaudeville for several weeks.

Mabel Roman will begin a motor trip through the Adirondacks in her new National, as a vacation, next week.

Rouge and Rose are playing at Palisades Park this week, where they are featured with their "pole" act.

Hal Taggart is back in New York after playing the Middle West for the past few weeks.

Allyn Mann and Company returned to New York last week and will open in the Keith metropolitan houses this week.

ABOUT YOU! AND YOU!! AND YOU!!!

Martha Grayson, who was featured in the vaudeville playlet, "Out There," has joined the Greeley Players, Greeley, Pa., for the summer.

Arthur Nelson, who closed with "Some Baby," has teamed up with Laura Leighton and will open on the Proctor Circuit next week.

North and South, the two man act known as "the barking dogs," are now playing the Keith time in and around Philadelphia.

Earle Lindsay has written and staged the new revue which will open on the Strand Roof on May 29 with an entirely new cast of principals and chorus.

Arthur Lyons, the vaudeville agent, who was in on "Liza," is assembling another negro musical show, which he will send out as a road attraction.

Eddie Cantor is said to have bought an interest in Le Maire and Jessel's forthcoming production, "Helen of Troy, N. Y."

Mayme Gorman and **Ruth Neville,** harmony singers, have been added to the cast of "Greenwich Village Snapshots," a new vaudeville revue.

Jean Raymond, singing comedienne, is being featured in the floor show at the Blue Goose Cabaret, Greenwich Village.

Florence Ellsworth and Company opened at the De Kalb, Brooklyn, last week in a dramatic playlet of the underworld called "The Wise Moll."

Louise Bowers opened her theatrical engagement on Monday with her eight Jazz bandits. She is also singing exclusively for the Cameo records.

Reed and **Blake** have dissolved partnership. Harry Reed has teamed with Perry Mayo, formerly Pat Perry. The act will be known as Reed and Mayo.

Ruth Merrivale will be featured in Harry Walker's new tabloid, "Hello Broadway," which is being prepared for the Walker unit circuit.

Mae West and **Harry Richman,** who have re-united, opened for a tour of the Keith circuit at the Colonial theatre on Monday.

Beatrice Curtis will open in "The Gingham Girl" on Monday, May 14, succeeding Helen Ford, who leaves the cast of that show on Saturday night.

Sheldon, Ballantine and Heft closed on the bill at the Coliseum on Friday night so that they could open the State-Lake, Chicago on Sunday.

Monsieur Adolphus is requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists Club on a matter of importance.

Agnes Hunter has been signed as première danseuse with Dave Marion's Summer show, which opened at the Columbia this week.

Billy Rogers and Girls returned to New York last week after playing the Interstate time and will be seen in the Eastern houses.

Lohse and Sterling have completed their engagements in England and are now in South Africa, touring the theatres there.

Rose and Bunny Brill arrived in New York last week after a tour of the Delmar time, and will play the Keith houses.

Eddie Cantor, Walter Woolf, Bard and Pearl, Marie Stoddard, Keno and Green, Frank Gaby, and **Latell and Vokes** appeared at the Winter Garden concert on Sunday, May 6.

Murray Pelkus, the vaudeville juvenile, is now studying chiropractic, with a view to opening his own offices soon and catering to the theatrical professional.

James Madison, the vaudeville author, and his wife, returned to New York from their home in Los Angeles, having spent their annual winter visit there.

Maurice Abbe, head of the Beaux Arts Productions, has returned from his western trip and is getting busy on a new production which the firm will give an early spring showing.

Helen McKellar, who closed in "The Masked Woman" on tour last week, will remain under the management of A. H. Woods next season and will be starred in a new play.

Santry and **Norton** are winding up their vaudeville engagements to set sail for London, where they are to appear in George M. Cohan's musical play, "Little Nelly Kelly."

Saul Abrams, general manager of The Bohemians, Inc., is in Philadelphia, handling the fourth edition of "Greenwich Village Follies," which is in its third week at the Shubert Theatre.

Martin and **Maker,** who have been doing a dancing act, have decided to make a try at blackface comedy and will shortly break in a new act, "The Champ."

Martha Mason has been signed for the leading feminine role in "The Crimson Glow," which is being prepared for the road.

Eddie Cantor, Walter Woolf, Bard & Pearl, Marie Stoddard, Keno & Green, Frank Gaby and **Latell & Vokes** played the Sunday night concert at the Winter Garden.

Mabel Hastings closed as leading ingenue with the Maude Feeley Players in Newark after a season of 14 weeks and will be seen shortly in a New York production.

Arthur Dawson and **Marie McGuire** have closed their engagement on the Pantages Circuit and are to head a new production act, "The Little Jay," which will carry three other principals and six girls.

Mrs. Annie Frey, wife of Henry Frey, the vaudeville actor, is confined to St. Mark's Hospital in New York, where she is dangerously ill, after a serious operation which required eighty-five stitches to be sewn in her leg.

Ben Macomber, of the act known as The Warde Sisters and Macomber, was suddenly called away last week by his father's illness, and will spend the Summer taking care of his father's business in Quincy, Mass.

Dave Elman, who has been appearing in musical comedy in the Mid-West, arrived in New York last week and will enter vaudeville. Elman is a song-writer and has placed a number with Handy, called "Just A Melody."

Ben Hilbert, assistant manager of B. F. Keith's Eighty-first Street Theatre, will coach the N. V. A. baseball team this season. Ben had the boys out in the lots several days last week and says they're all in great shape.

Hazel Harris, who made her debut as a soloist last Winter at the Sheridan Theatre, is now playing a principal role in the Australian production of "The O'Brien Girl," which is running at the Princess Theatre in Melbourne, Australia.

Mrs. Minnie Demarest, mother of William Demarest of Demarest and Collette, and Rube Demarest of Demarest and Williams, left for Moline, Ill., on Monday after a visit of two years in New York, and will live with her sister, Hilda Demarest.

Billy Haig, formerly of Byron and Haig, who retired from theatricals two seasons ago to open a haberdashery in San Francisco, is now on his way to New York, and will probably return to vaudeville. He is retaining his interest in the business.

Mammy Jinny (Marie Doria) and band, an act patterned along the lines of "Aunt Jemima," is doubling this week at Keith's, Philadelphia, and at the Beaux Arts, where she is appearing as an added attraction with Harry Walker's Revue.

Arthur Sayles and **Francine Griffith,** who were seen this season with one of the Shubert unit shows, were married at the City Hall last week. They will spend their honeymoon in vaudeville, opening on the Sablotsky time next week.

Nan Hetherington, who has been doing a vaudeville single for several years, has retired from the stage to manage a motion picture theatre, The Covert, Brooklyn, which she recently purchased. The theatre is located in the Bushwick section of Brooklyn.

La Bernicia, toe dancer, who has been heading one of the Harry Walker revues, will shortly return to vaudeville at the head of a new production act. The piece will be called "At the Court of Old King Cole." Included in the act will be Jackie Russell, Jim Templeton and Ferris' Symphonic Orchestra.

Edward Royce, a musician, thirty-six years old of 80 Grove street, married Gladys Edythe Reyna, an artist, twenty-one years old, of 24 West Eighth street on Monday of last week, in the Municipal Chapel, Deputy City Clerk James J. McCormick officiating. Mr. Royce was divorced by Elizabeth R. Royce on September 12, 1922, in Reno, Nevada.

ACTOR WITH BIG BEARD MARRIES

Louis Wolheim, formerly of the "Hairy Ape," who has been making pictures in Alaska lately, was wed Saturday to Miss Ethel Dane, an actress and author, in the Municipal Building chapel by Deputy City Clerk McCormick. Wolheim, formerly a professor of mathematics at Cornell University, and a protege of the Barrymores hid behind a huge set of bushy whiskers during the ceremony as he is still doing studio work on his picture and the part calls for the ostermoor. He gave his age as 43 and his address as No. 139 West Forty-seventh street.

Miss Dane was formerly the wife of Cyril Keightly when she divorced in Paris last December. She last played in New York in Rachel Crothers's "The Little Journey." She gave her age as 37 and said she was a resident of the Hotel Commodore and a native of Adelaide, Australia.

ACTS AT THE WIGWAM

SAN FRANCISCO, May 7.—After having experimented two weeks with stock, the Wigwam Theatre will revert its original vaudeville policy, a five act bill, booked through the Bert Levey office.

VARDON and PERRY
HEADLINING
PANTAGES CIRCUIT

1524 WEST 45th STREET NEW YORK CITY
VERSIONS.
1535 Madison, N. E.

BURLESQUE

HERK MAY BE WITH MUTUAL CIRCUIT

NEW FRANCHISE HOLDERS

Rumors along Broadway last week had it that I. H. Herk was to step in the Mutual Circuit. According to these rumors Herk was to be the new vice-president of the circuit for the remaining term to take the place of Edgar Lothrop, who had been elected president of the circuit to fill the unexpired term of Dave Krauss, who resigned the week before.

Krauss resigned as president and director of the circuit.

The officials of the circuit denied all knowledge of Herk becoming an official, as did Herk when he was approached on the subject last Friday.

As the matter now stands, according to officials of the circuit there will be no new vice-president until the next annual meeting in June.

The new list of franchise holders have not been given out as yet, but there will be several new show owners in the circuit. Dr. Tunnison of Newark will have a franchise for a show. Sam Krauss is another who will have one.

Sam Raymond will operate at least one show, it is said, while Harry Abbott of Buffalo will have one. Louie Epstein is to operate a show, it is claimed, and there will be several other new ones.

Most of last year's franchise holders will operate again next season. Matt Kolb has sent in a cancellation for his franchise, but George Peck will retain his franchise.

Jim McGrath, of the firm of Vail and McGrath, was in New York a few days last week and returned to Cleveland Saturday in order to close a deal concerning the houses in the Middle West controlled the past season by the firm, which played the Mutual Circuit shows.

STOCK FOR LYRIC

Al Singer will produce stock burlesque at the Lyric Newark this Spring, which will open May 13. Those engaged so far are I. B. Hamp, Jack Callahan, Jack Stanford, Jimmy Hamilton, Jack Ormsby and Rex Weber. There will be four women principals not yet signed. Twenty-four girls will be in the chorus.

SIGNED FOR WALDRON SHOW

Jack Singer signed last Thursday, Scottie Friedell and Ernie Mack for the Charles Waldron Show on the Columbia Circuit next season. Friedell and Mack, who are playing vaudeville at present, were featured with the "Jingle Bells" the past season.

SIGNED FOR "RADIO GIRLS"

Sim Williams, signed last week Pouline Glenmarr for his "Radio Girls" on the Columbia Circuit for next season. Miss Glenmarr will be a new face in burlesque as it will be her first season in that branch of show business.

HAZEL ALGER IN ACT

Hazel Alger, prima donna of the "Youthful Follies," which closed at Hurtig and Seamons last Saturday night, will open in vaudeville next week with the Barrett and Clayton act.

WEBER BOOKINGS

Ike Weber booked the following last week: Tom Phillips, with Dave Marion's Show at the Columbia for the summer run; George Oakes with Marty Brooks' Revue.

NEW HOUSES ON CIRCUIT

John E. Coutts has added several more houses and shows to his circuit the past week. Allentown, Oneonta and Fulton are the towns.

Frank Hunter who is in Glen Falls this week will open at Fulton, May 17.

McAllister and Shannon are booked to open in Oneonta last half of this week.

Niblo and Spencer will produce a "tab" to open on May 28.

"Bits O' Broadway" will open in Allentown May 24. In this show are Gene Schuller, Tom Barrett, Muriel Claire, Frank Martin, Princess Livingston and two to fill.

The "Passing Revue" opened in Albany, Monday. In the cast are Jack McNalty, Chas. Collins, Tom Fairclough, Ada Lum and Mildred Holmes. This show was staged by Solly Fields.

WILLIAMS GIVES BONUS

Sim Williams has stepped out ahead of other burlesque show owners in giving a bonus this season. For faithful services he has declared Billy Gilbert "in" on the extra time. The Empire, Brooklyn, last week and Miner's Bronx this week are the extra weeks. Besides getting his regular salary, Gilbert will receive a percentage of the profits, which it is estimated will be between $1,000 and $1,500. Williams claims that Gilbert has had the show at heart all season, as he has had the many years he has been with Williams and that this was the best way Williams could show his appreciation.

WELLS SCENE FOR VAUDEVILLE

Billy K. Wells has booked the apartment scene from his "Bubble Bubble" show in vaudeville. It opened at the DeKalb Monday. In the act are Gus Fay, William Browning, William Wallace, Jean LeBeau and Katherine Nolan. He calls the act "Apartment Six." The show closed at Miner's Empire, Newark, last Saturday night.

BOOKED FOR BAND BOX

The cast booked by Ike Weber for the Band Box, Cleveland, are working in their fourth week and will remain indefinite, includes Billy Mossey, Bernice LaBarr, Snappy Trio, Winifred Babette and Frank Wakefield.

CHESTER NELSON SIGNS

Hughy Bernard engaged Chester Nelson last week for his Columbia Circuit for next season. Nelson has been out of burlesque for several years. His last appearance was with William S. Campbell's show.

SARAH HYATT SIGNS

Sarah Hyatt signed last week with Clark and McCullough for their Columbia Circuit show next season. Miss Hyatt has been prima donna of the "Flashlights" this season.

FOLLETTE WITH CIRCUS

Fred Follette, former burlesque manager and agent, is now the treasurer of Pollack Brothers' Indoor Circus, which is playing Concord, N. H., this week.

FREED IN NEW ACT

Joe Freed opened in Watertown N. Y., Monday in his new act. He will play several weeks of this time, after which he will open on the Poli Time.

HARRY KELLY SIGNS

Billy Gilbert has engaged Harry Kelly for his "Garden of Girls" company in the John E. Coutts Circuit, in place of Harry Seyon.

OUTLOOK GOOD FOR NEXT SEASON

INDICATIONS OF IMPROVEMENT

Burlesque producers at the close of the present season, which while fairly good, has hardly come up to expectations, are enthusiastic over the coming year.

There appears to be an increase in demand for burlesque from cities and towns in which this type of show has not been seen for a considerable period. This demand is being reflected not only by the plans for formation of new circuits, but the increased business done by the few shows that have made one or two night stops in these towns.

Some of the larger cities have shown a decided slump in patronage, but this seems to have been taken care of by the smaller towns.

Chicago has been particularly dull this season and the Columbia circuit will next year have but one house. The Empress Theatre, at 63rd and Halsted streets, on the South Side, is to be slated for closing next season and the only Columbia shows will be seen at the Star and Garter.

Cleveland and Detroit, however, have shown a decided improvement in business and plans for the opening of a new house in each city is under way.

LONE STAR FOUR BOOKED

The Lone Star Four, which has been stopping shows most of the season with "Bubble Bubble" on the Columbia Circuit, will open on the Poli Circuit next Monday.

PARTY FOR MARION SHOW

The Burlesque Club tendered the Dave Marion Show a big theatre party of two hundred strong Monday night at the Columbia.

MRS. STROUSS IN SANITARIUM

Mrs. Jack Strouss is confined at the Lloyd Sanitarium where she is recovering from a recent accident.

STAR AND GAYETY CLOSING

Sam Raymond will not run stock at either of his Brooklyn houses this season. He has decided to close both the Star and Gayety May 19. "Step Along" will be the last show to play the Star this season, and the "Midnight Maidens' closes the Gayety.

COLLINS AND PILLARD SIGN

Marty Collins and Jack Pillard have signed contracts with Hurtig and Seamon for next season. This team has been with the "Let's Go" this season.

AL WHITE CLOSES

Al White closed with McMahn's singing orchestra last week and is spending a few weeks at his home in Providence.

ALICE CARMAN IN CABARET

Alice Carman, of the "Radio Girls," will play cabaret in Atlantic City this summer. She will open there early in June.

AUSTIN "TAB" NAMED

Lew Austin will call his "tab" on the John E. Coutts Circuit "Frills and Frolics," which will open soon.

ORPHEUM CLOSES

PATERSON, N. J., May 5.—The Orpheum Theatre closed for the season tonight with Billy Watson's "Beef Trust."

"JIG JIG" IS DIXON TITLE

Henry Dixon will call his Columbia Circuit Show next season, Claire DeVine and "Jig Jig."

WATSON OPENS OFFICE

"Sliding" Billy Watson and Bob Travis have opened offices in the Columbia Theatre Building.

CLAIR ROSS BOOKED

Nate Mortan, booked Clair Ross, an ingenue with Harry Hastings for next season.

MARIE GARDEN RETURNS

Marie Garden returned from France this week after a brief vacation tour.

CALL CALL CALL

THE BURLESQUE CLUB REVUE

Columbia Theatre, Sunday Eve., May 20

BURLESQUE'S BIGGEST EVENT

Club members holding tickets that have been sent to them for sale are requested to settle with Louis Lesser at the Club Rooms Sunday, May 13, at 2.30 P. M., when a meeting will be held.

This Entertainment will surpass anything ever given as a benefit. Members of the Club are particularly urged to exert every effort to make it a financial success.

Tickets may be purchased from Louis Lesser, Room 203 Columbia Theatre Building, where mail orders should be addressed. On and after Monday, May 14, tickets will be on sale at the Columbia Theatre box-office.

IF YOU MISS THIS GALA EVENT YOU WILL SURELY REGRET IT

SAM H. HARRIS

Presents

FRANK KEENAN

IN

PETER WESTON

CHAUVE-SOURIS ATTACHED

The scenery of Chauve-Souris was attached at the Century Roof Theatre last Friday night by a deputy sheriff in a suit brought against Nikita Balieff, by Oscar M. Carter to recover $14,000 alleged to be due for breach of contract. Supreme Court Justice Wasservogel granted the attachment on an affidavit by Carter who says that unless he gets some sort of security for his claim he will be unable to collect it, being that the Russian theatrical troupe is sailing for Paris this week. The show is booked to open at the Theatre Femina on May 22.

According to the affidavit of Mr. Carter he introduced Balieff, head of the Chauve-Souris organization and master of ceremonies, to Morris Gest, with the understanding that Carter was to get a percentage of all that Balieff earned by the introduction. Balieff however, has refused to pay anything to Carter.

Both Gest and Balieff declare that there is nothing to the suit brought by Carter and that the claim was made at the last minute in the hope that Balieff might settle in order to avoid any difficulties in leaving the country. The scenery was released on Saturday when a bond for $16,000 was put up as collateral, so that the performances on that day could go on as usual. The only agents connected with the coming over of the Chauve-Souris are Howe & Bough and Clifford B. Fisher in Paris.

"HINDU" A HIT ON COAST

SAN FRANCISCO, May 7.—The second and final week of Walker Whiteside in "The Hindu," at the Shubert-Curran, bettered his opening week by a large margin and could have continued here had the bookings been open.

"GUESS WHO?" MYSTERY PLAY

"Guess Who?" a new mystery play by the late Fred Isham, has been accepted for early production next season by A. G. Delamater.

SWEDISH PLAY FOR NEW YORK

Hans Alin, the Swedish dramatist, whose gripping play, "A Mother" is said to have been instrumental in bringing about the abolishment of capital punishment in Sweden, is in New York conferring with Arvid Paulson, who adapted the play for the American stage and who will appear in the American presentation of the piece which is to be given for a series of matinee performances at the Times Square Theatre, beginning Monday, June 4, under the direction of the Melbourne-Arden Productions, Inc.

The American version of the play will be called "Greater Than Law" and is said to have a mother love theme stronger than "Madam X."

VIOLET BARNEY

An actress of note who has been quite successful on the legitimate stage as well as in vaudeville and has also been successful playing stock during the summer months. Miss Barney will be seen again in stock after closing her fourth season playing B. F. KEITH'S VAUDEVILLE. Has declined many offers for Broadway productions.

TOO MUCH SHAKESPEARE

Marjorie Rambeau on Saturday sailed for France on the White Star liner Homeric. She sailed with her sister, Mrs. Arthur T. Poehm, and not her husband, Hugh Dillman, the actor, whom she married a few years ago, following her divorce from Willard Mack, the playright actor.

Miss Rambeau appeared much upset upon sailing, for she is said to have sworn the steamship line to secrecy as to her departure. "I am not going to Paris for a divorce," she declared. "There is no truth to the rumor. I am going to Paris because my health has given out. I am a nervous wreck. I have had too much Shakespeare and for the next three months I shall visit nerve specialists in Germany where I hope to regain my health. I will return to the United States in time to open in October in my new play 'The Road Together,' by George Middleton."

The rumor regarding Miss Rambeau's plan to obtain a divorce followed a report which was circulated along Broadway to the effect that she and her husband had quarrelled after the closing of "As You Like It," which had a short and disastrous run of a week at the 44th Street Theatre.

IRENE IS LENIENT

James Cooper, a jewelry broker, who was arrested several weeks ago when Irene Castle Treman, dancer, charged that he had retained a $7,000 pearl necklace she had given him to sell for her, was held for the grand jury last week by Magistrate Oberwager in West Side Court. Charles White, Assistant District Attorney, asked the court to fix bail at $10,000, but counsel for the defense thought $1,000 would be enough.

"I am not keen on seeing this man hanged," said the dancer. "If he gets bail he may be able to try to get my jewels back. So I should like to have you be lenient with him."

Cooper lives in Sea Cliff, L. I. His attorney admitted that his client had pawned the necklace, but said he would be glad to return it when he got sufficient money to redeem it.

BARTON REVUE FOR PAN TIME

The Bennie Barton Revue, a vaudeville tabloid with six principals and a band, which recently completed a Keith route, will open at the Pantages time next week.

COP PAYS FINE FOR ACTOR

Ernest Hast, English actor, who has been playing in "Loyalties," sailed for home on the Caronia, on Saturday, as the result of a favor done him by John Mahoney, a big Irish cop connected with the West Sixty-eighth Street station.

Hast was arrested early Saturday morning as the result of a merry party given in the nature of a farewell to the English actor. The party ran late and Hast arrived home at his quarters in West Seventy-first street. Here he was welcomed by his wife, who, noticing that his condition was somewhat too hilarious, locked him in his room. He retaliated by smashing down the door with a chair and freightened neighbors called in policeman Mahoney, who took him to the station.

Hast came into court on Saturday morning all dolled up for the ship, which was due to sail at noon. It was 11:30 before Magistrate Ryttenberg found him guilty and fined him $5. Hast, in searching his pockets, found no money and he offered a check which the court would not accept. Mahoney then came to the front and advanced $5 for the fine and a like amount for taxi fare and incidentals. Hast caught the boat.

FLO HART MUST FILE ACCOUNTING

Flo Hart, former "Follies" girl, former wife of the late Frederick E. Belcher, manager of the New York offices of the music publishing firm of Jerome H. Remick & Co., will have to file an accounting of her trusteeship, as administratrix of the estate of the late music man, with the clerk of the Surrogate's Court on or before May 20, according to a ruling of Surrogate made last week.

The action of the Surrogate came as the result of a motion made by Patrick A. Powers, of the Bronx, as an alleged unpaid $500 creditor of Mr. Belcher's estate, to compel Miss Hart to pay his claim.

In his decision, the Surrogate said, "Application to compel payment of claim denied. The administratrix is directed to file an account on or before May 20, 1923, and the determination of the validity of the claim should be promptly obtained in that proceeding."

VARDON and PERRY

HEADLINING

PANTAGES CIRCUIT

NEW AMSTERDAM AT 8.15

POPULAR PRICED MATINEES

WEDNESDAY and SATURDAY

49th CAPACITY WEEK!

UNIVERSALLY PROCLAIMED

"GREATEST OF ALL"

ZIEGFELD FOLLIES

DWARFS ALL OTHER SHOWS!

COLLEGE MEN IN ORCHESTRA

Several of the larger orchestra leaders, in order to get the type of men they want, are recruiting their orchestras from among the colleges. These leaders send out scouts to the various big universities of the country to dig up either entire combinations or individual men who have a good appearance and better than average playing ability.

Of late years the college musicians, in order to help pay their way through school, have joined the musicians' local of their town, this making it easy for them, when affiliating themselves with an office of national proportions, to take out a transfer card and go right to work. It is easy to see why the college musician should care to joint a recognized dance combination. It is only rarely that the college graduate can, upon leaving school, command more than $25 a week. The college musician, playing a summer engagement, never makes less than $50 a week and usually makes a good deal more than this amount. Besides this the appeal of being in the public eye and of living a night life is a factor.

On the other hand there are several reasons why the larger offices wish to engage college men. In the first place, it is the opinion of office managers that these men are more amenable to discipline. In the majority of cases also, the college man is from a good family and has the bearing and appearance of a gentleman. That this is a requisite for a dance orchestra has been brought home time and again to certain orchestra managers and leaders. The management of several of the big hotels and cafes have a printed list of "don'ts" for orchestra men, a full set of rules of behavior which must be strictly adhered to, any violation of the rules being sufficient grounds for discharging the man or the entire orchestra. Orchestra managers also believe that a spirit of loyalty is more firmly inculcated in the college man and that this type of man will stick when the going is rough.

The college man is not the only man that measures up to the type set by orchestra leaders of the more prominent combinations by any means. It is safe to say that the majority of successful dance musicians are of a higher order of intelligence and of better appearance than men in most other walks of life, with the possible exception of the professions. Several out-of-town cafes insist on seeing pictures before engaging an orchestra, in order to get men who are of good appearance.

WHITEMAN TO REMAIN

Paul Whiteman and his orchestra will remain the chief feature of "Brighter London" until July 28th when the show is scheduled to close. "Brighter London" has already paid for its production cost, the credit for this being given to Whiteman and his organization. Since the ban has been lifted on the Whiteman band, and they have been allowed to accept outside engagements, they have played six times for the Duke of York, four times for the Prince of Wales and, among others, played for Lord and Lady Curzon and Lord and Lady Louis Mountbatten. Whiteman has been cordially received by the English public and it is possible that he will remain in that country indefinitely.

SERENADERS SIGNED

The Virginia Serenaders, an eight-piece combination, has been engaged to furnish the music at the Blossom Heath Inn and will open there on May 15. The orchestra is versatile, several of the men singing and dancing as well as playing. Those in the combination are: Lou Feinler, Alf Haden, Merritt Brand, Tom Noble, Hos Rose, Jimmy Sindelar, Ted Goss, and Jimmy Green.

TRANGER IN MICHIGAN

CHICAGO, April 28.—Affie Tranger and his California Girl Orchestra, is playing several dates in Michigan for Butterfield, having been booked by Boyle Woolfolk. The band played a "Syncopation Week" at the Bijou-Arcade in Battle Creek April 22, which turned out very sucessfully. The act has been completely rearranged since its recent appearance at the Majestic in Chicago.

ORCHESTRA NEWS

MILLER FOR ATLANTIC CITY

Ray Miller and his orchestra have been engaged for the Ritz-Carlton Hotel, Atlantic City, and will open there early in July. During his absence Ray Miller's Paradise Dance Hall in Newark will remain open, but Miller will put in a smaller orchestra for the summer. Miller and his orchestra are headlining at Proctor's Palace Theatre, Newark, this week.

Ray Miller's new dance enterprise at Pleasure Seekers' Park, Bridgeport, Conn., will open early in June, the orchestra there being in charge of Mike Speciale, who is now employed as managing musician of the Miller offices. Speciale will be in charge of a ten or twelve piece combination and a smaller orchestra of five pieces will be used, the dancing being continuous.

YERKES BAND AT CONGRESS

Yerkes' S. S. Flotilla Orchestra started a four weeks' engagement at the Congress Hotel, Chicago, Saturday, prior to coming to New York for a summer run. The orchestra has been on tour for almost a year, having played almost six months in the various Famous Players houses through the west and middle west.

Yerkes' Hippy Six, now a nine-piece combination, will open with Joseph Gaites' new show, "The Thrill of Love" in Philadelphia on May 31, for a summer run. A dance tour had been arranged for them but the dates will be filled, as far as possible, by the Yerkes' Bell Hops Band. The Happy Six are headlining next week at the Colonial Theatre assisted by Catherine Guerra, miniature prima donna. The Bell Hops at present are playing in vaudeville with Ethel Whiteside.

ORCHESTRAS FOR N. V. A.

Six of the leading orchestras in vaudeville will appear at the three monster N. V. A. benefits to be given on Sunday evening, May 13, at the Metropolitan and Manhattan Opera Houses and the New York Hippodrome. Among the orchestras that will take part in the celebration are Harry Stoddard and his "Streets of New York" Orchestra; Vincent Lopez and the Pennsylvania Orchestra; Hugo Reisenfeld and the Rivoli-Rialto Orchestra, playing "classical jazz"; Ben Bernie and his "Highbrow Eleven"; Oscar Adler and his orchestra, and the S. S. *Leviathan* Orchestra, conducted by Nelson Maples.

BLUE BIRD HALL CLOSES

The Bluebirl Dance Hall, after having been a Broadway landmark for about a year, passed out of existence last week to make room for the new dance hall which will open there late next fall. Al Burt and his orchestra and the Indiana Syncopators will be seen elsewhere this summer. Burt has under consideration a contract that will take him all over the country, but is not yet at liberty to divulge the details. It is probable that the Indiana Syncopators will play in New England over the summer.

FROST AT PEAK'S ISLAND

Chester Frost and his Bostonian Orchestra opened on Wednesday, May 9, at the Jack-O-Lantern Inn, Peak's Island, Me., for a summer engagement. The orchestra had just returned from an all-winter run at the Hamilton Hotel, Bermuda, and went right to work after taking a two weeks' vacation. Frost, although playing in Maine for the summer, has taken office space in New York and is having his mail addressed in care of the Bee Tee Music Company, 145 West Forty-fifth street.

HERBUVEAUX MAKING RECORDS

Jules Herbuveaux and his ten-piece orchestra, playing at Guyon's Paradise Hall, Chicago, were in New York last week making records for the Okeh company. The orchestra is an exclusive Okeh combination and takes the trip to New York about once a month. They have been playing at Guyon's Paradise for about a year and are one of the best known combinations in Chicago.

WYNN FOR CITY ISLAND

William "Billy" Wynn and his orchestra, a seven-piece combination, will open at Ben Hur, City Island, tomorrow, Thursday night, and will remain there for the balance of the summer. One of the features of Wynn's engagement at the Ben Hur is that, aside from playing the dance music the orchestra will, twice nightly, present an entire vaudeville act with singing, dancing and special numbers, the same act as they will present in the fall on the vaudeville circuit.

Wynn and his men formerly appeared at the Casino in Central Park, but he has recruited several new men for his present combination, men that are able to sing and entertain.

GOLDMAN CONCERTS START JUNE 4

The Goldman Band Concerts will start on Monday, June 4, its 1923 series of concerts in the open air to be given at the Mall in Central Park. They were formerly given on the Green of Columbia University, where more than 15,000 attended nightly. Seats are being installed for the added comfort of music lovers.

Edwin Frank Goldman, the band's conductor, has arranged a suitable program which is considered the most popular list of selections wanted by the public. Admission tickets to the concerts are free, as usual, and may be had by writing to The Goldman Band Concerts, 202 Riverside Drive, New York.

DAVIS GETS DEER PARK

Meyer Davis' Music has just contracted to supply the orchestra for the Deer Park Hotel, Deer Park, Maryland, for the coming summer season. The orchestra will be a six-piece combination, playing both concert and dance. A special stage is to be built by the hotel as a setting for the orchestra and will include novel lighting effects.

The Powhatan Roof Garden of Washington has engaged a seven-piece Meyer Davis Orchestra for the summer, opening May 20. This band will be under the leadership of Milton Davis, composer of "The French Trot" and "Every Little While."

PAULSEN WINS $1000 PRIZE

CHICAGO, May 7.—P. Marinus Paulsen, conductor of the Indianapolis Symphony Orchestra, won the $1,000 prize in a premiere rendition of five American symphonic compositions held under the auspices of the Chicago Theatre. Ninety composers submitted their works and the judges selected five from which to pick the best.

Paulsen's "Four Oriental Sketches" won the prize. The other compositions were by Carl Busch, Kansas City; Louis Cheslock, Baltimore; Franz Bornschein, also of Baltimore, and Herman Hand, of New York.

STODDARD AT COLONIAL

Harry Stoddard and his orchestra returned to New York Monday to play at the Colonial Theatre. The act had been scheduled to play the Hamilton and Franklin last week, both return engagements, but Stoddard canceled as he believed that his men needed a rest. Instead of working Stoddard, after concluding his engagement on Sunday night, piled his men into his Cadillac and motored to Atlantic City to spend the week away from any thought of the orchestra business.

WILSON ENDS PAN TOUR

Ray Wilson and his San Francisco Orchestra are now in New York, having recently completed a thirty-six weeks' engagement over the Pantages time in vaudeville. This is a versatile six-piece orchestra, the men playing a variety of instruments and also entertaining. They will open early in June at Buck Eye Lake, Ohio, for a summer run.

PAYS BROADCASTING FEE

Strawbridge & Clothier, well-known Philadelphia merchants, who also operate a local radio station in that city, are paying the American Society of Composers, Authors and Publishers $500 per year for the privilege of broadcasting the society's music, which sum is being paid voluntarily irrespective of the license question. This attitude on the part of the radio station operators illustrates the moral support that a great many stations are giving the authors and composers in their endeavor to collect what they are rightly entitled to, in the opinion of J. C. Rosenthal, general manager of the A. S. C. A. & P., who says the attitude of the Philadelphia concern is most gratifying.

The letter sent to the society by Herbert J. Tilley, vice-president and general manager of Strawbridge & Clothier, follows in full:

"Mr. Jackson has just brought to my attention your letter of April 18, and has told me of the correspondence which has passed between this house and your society for some time past regarding the broadcasting of copyrighted musical compositions belonging to your members.

"I have made no attempt to analyze the legal rights in the matter, and am somewhat indifferent to them, in view of the fact that my sympathies are, of course, with the aims of your society.

"Our policy must be in no way to infringe on the rights of a composer, author or publisher in his property, and the only thing left for us to determine is what, from a business standpoint, the broadcasting of copyrighted musical compositions is worth to us. We are not doing this directly for profit, and are very much inclined to doubt whether, indirectly, we are getting out of broadcasting a proper return for the large amount we put into it.

"May I suggest, therefore, in view of the attitude we wish to have toward your society and the limitations we must necessarily place upon the value of this privilege, that you let us pay you, say, five hundred dollars a year for the privilege of broadcasting the copyrighted musical compositions belonging to your members. I make no claim that this is an adequate fee to you for your interest in the matter. My desire is, however, to convince you that, notwithstanding your moral and legal rights, the value to us must be taken into consideration; as, after all, we are not in business as showmen, but as merchants.

"If a compromise of this kind can be effected, it will satisfy both my artistic and my business conscience, and I hope you will be able to acquiesce in my suggestion."

BANDSTAND TO COST $100,000

Plans for the building of the new bandstand at the east end of the Mall in Central Park were filed last week by Tachau & Vaught, architects. It is to be of limestone and set in on a slope against Casino Hill, and will cost $100,000. It is the gift to the city of Elkan Naumberg, and, according to Park Commissioner Francis D. Gallatin, it will be ready next fall and will replace the present old wooden stand. The stand will be one story high, 80 by 32.

ELKINS BOOKED FOR SUMMER

Eddie Elkins and his orchestra have been engaged to play for the summer at Castles-by-the-Sea and will start the end of May. Elkins was formerly at the Knickerbocker Grill and then went into vaudeville, returning to the Knickerbocker for an eight-weeks' engagement.

BRITTON FOR RAVEN HALL

Milt Britton and his Hertz Band of fourteen pieces has been engaged to play at Raven Hall, Coney Island, for the summer season, opening there May 30. The band is playing a full week now at Henderson's, Coney Island.

BALDWIN AT LONG BEACH

Buddy Baldwin and his orchestra will again be heard at the Hotel Nassau, Long Beach. This makes Baldwin's third successive summer at the Nassau, where he has become more or less of a fixture.

MELODY LANE

PLAGIARISM AND PIRACY THROWS PANIC IN THE SONG BUSINESS

Dozens of Complaints Filed Weekly and Innumerable Legal Actions Started Over Infringements—M. P. P. A. Seeking Means of Relief—Industry Being Brought Into Disrepute

Plagiarism, piracy and costly litigation resulting from infringing musical composition is reaching such proportions in the popular music publishing industry that no less than four or five complains are lodged with the Music Publishers' Protective Association daily, and at least one or two suits for infringement of copyright filed in the United States District Court during the same period, with the result that E. C. Mills, chairman of the executive board of the M. P. P. A. has drafted a series of plans for drastic action to do away with the evil that is threatening to undermine the entire industry.

One day's development in the infringement tangle which came to light last week concerns the songs "Who's Sorry Now?" published by Waterson, Berlin & Snyder; "Golden Hours," published by Forster, and "Wait and See," E. B. Marks, all of which are said to infringe upon each other and carry similar melodies. Another tangle involves two songs being plugged by two firms which have similar melodies and rhythm, and while these two publishers were wrought up over the songs, a third publisher announced that he had a song a few years ago that to a certainty antedates both the songs being fought over.

A communication forwarded to publishers who are members of the Music Publishers' Protective Association, by E. C. Mills, embodies several ways of doing away with the tangles and includes the responsibility of such things being placed upon the writers instead of the publishers who have to stand the cost of litigation. Another plan which seems the most feasible is to have all of the publishers send copies of each song they intend to publish, to other publishers, and if any infringement is found to make it known at once, etc. At any rate, it is the desire of Mr. Mills to establish some sort of rule on the subject which will clear the situation up and set a precedent for court and arbitration procedure. Publishers are asked to offer suggestions, for it is made plain that the head of the M. P. P. A. intends to "clean house" and take a burden off the shoulders of those who have to bear infringement suits on a song taken in good faith and exploited at great expense.

The letter concerning the new plans of Mr. Mills follows:

The extent to which conflict, complaint and litigation is resulting from infringing musical compositions seems to demand recognition of a situation bringing the industry into disrepute, and to justify our taking some construction action toward eliminating this condition.

"It is becoming a daily occurrence for complaint alleging infringement to be filed in this office, and if a mutually satisfactory adjustment cannot be made here, for these complaints then to be placed with attorneys.

"It is time, I submit, for the industry to take thought on the matter, and unite in adopting some sort of a code or rule which shall be laid down and if possible established as the "custom of the trade," in respect of these matters.

"The litigation that ensues in many of these cases is costly, not only as to attorney's and court fees; but as well in lost sales, mechanical royalties, etc., etc.

"We don't wish to be known as an industry characterized by piracy and thievery, or plagiarism and 'copying'; and it is high time that we 'cleaned house' as to this phase of our business.

"Primarily, it seems to me, the responsibility rests with the composers and authors, but it is the publisher that has to defend suits; it is upon him, in the business world, that the odium of accusation falls; it is upon his industry that the reflection of unfair practices rests.

"Any 'code' should, I think, contemplate including the responsibility of the writers, and I suggest your thought upon the adoption of some such scheme or plan as the following suggests:

First: "Would it be practicable, in drawing contracts with writers to provide, that in the event of litigation involving infringement, piracy, etc., it should be defended at the cost of the writers?

Second: "Would it be practicable, or desirable, to gather a committee of say, three to five men of the sort that have a reputation for 'remembering' a majority of the musical works already fairly or well known, and have every manuscript submitted to that committee for scrutiny and comment, BEFORE PUBLICATION?

Third: "Would it be practicable for each publisher, BEFORE publishing a composition, but when he had decided so to do, to then submit photostat copies of the complete manuscript to ALL OTHER PUBLISHERS, with the information that the composition was about to be published and inviting any notice to the effect that it infringed? Such photostat copies can be quickly and economically prepared, and at an expense of about $25 a publisher could have served notice upon most of the industry, and placed others under the obligation of protesting then, or never. This could be officially handled, by the Association, if desired.

Fifth: "Would it be a good idea to lay down a set of rules defining just what, in the opinion of the industry, constituted an infringement—Just how many bars—etc., and perhaps to go further and define the extent of damage by whom to be paid, the writer's share, etc., etc.

"I believe that if we laid down a set of clear cut rules on this subject, that in a short time they would establish the 'custom of the trade,' and become a guide for the courts. Certainly, we are resourceful and wise enough to find some means to stop the endless litigation and expense that is in increasing measure burdening the business, and at the same time seriously damaging the general reputation of the industry.

"Won't you please give this letter your best thought, and favor me with *written* comment and suggestions?"

HYLAN TO REVIVE OLD SONGS

Mayor John F. Hylan thinks that "Home Sweet Home" should be sung more often, "particularly in official places among those whose Americanism has been worn thin by constantly camping on the steps of Buckingham and Versailles."

Mr. Hylan has expressed this opinion in a letter to President of the Board of Education, George J. Ryan, endorsing a plan to have a group of public school children sing "Home Sweet Home" on the steps of the City Hall on May 8, in honor of the composer, John Howard Payne.

PINKARD & SHAFER START

Maceo Pinkard and Bob Schafer, song writers, have gone into the publishing business with offices in the Hilton Building at Forty-eighth street and Broadway. The firm is known as the Pinkard & Schafer Music Company.

Several new numbers are now in the works and will be announced shortly, including a red-hot tune and title attached to one of the jazz songs.

"LITTLE HOME" OFFICIAL SONG

"Our Little Home," a fox trot novelty song by L. Wolfe Gilbert, has been adopted by the Own Your Home Exposition being held this week in Newark, as the official song of the campaign. Special exploitation is being given the song with the home movement, by various committees, real estate concerns as well as the armory where the exposition is being held. At Loew's State Theatre a film has been devoted to the cause.

BREAU SONG IN "SNAPPY" SHOW

Louis Breau's song "Grand Daddy" was introduced in "Make it Snappy" last week when playing Philadelphia, with the writer at the piano. Cantor claims it is one of the best songs he has used although it is being published by the Bee Tee Publishing Company composed of Louis Breau and Charles Tobias.

MILLS SAILS ON MAY 15

Jack Mills, head of Jack Mills, Inc., has booked passage on the S. S. *Berengaria*, which sails for Europe on May 15. While in London Mr. Mills will make his headquarters at his local representative, the Laurence Wright Music Company. Mr. Mills will also visit Paris, Nice and Berlin.

EVELYN DANNENBERG MARRIES

Miss Evelyn Dannenberg, employed in the orchestra department of Leo Feist on Lester Santley's staff, was married on Monday to Mr. William Harr, of this city. The bride received a present of a handsome copper coffee set from her fellow employees.

ROSSITER MANAGER IN NEW YORK

Thomas H. Van Gelder, eastern representative of Will Rossiter, Chicago publisher, arrived in New York last week, and will stay in the city indefinitely. He expects to establish permanent headquarters shortly.

RICHMOND-ROBBINS' RELEASES

Richmond-Robbins, Inc., are releasing two new numbers this week, one of them being a fox-trot blues by W. C. Handy, Chris Smith and Walter Hirsch, entitled "Darktown Reveille." The other is "Bonnie," a Scotch novelty song by Hugo Frey and Walter Hirsch.

RADIO IN MILLS OFFICE

Jack Mills, Inc., goes on record as being the first of the New York music publishers to install a radio receiving set, for both business and recreation purposes. The set is one of the most complete and up to date on the market.

ROBBINS GETS "CARAMIA"

"Caramia," a new novelty number by Herman Ruby and Joseph Meyer, has been accepted by the Richmonds-Robbins Company, which plans to immediately start a publicity campaign in connection with it.

ELINORE BROWN ENGAGED

Miss Elinore Brown, of the American Society of Composers, Authors and Publishers' staff, was engaged last week to Mr. Joseph F. Felix, non-professional, who is connected with a Wall street publication.

YELLEN IN CHICAGO

Jack Yellen, of Ager, Yellen & Bornstein, is making his headquarters in Chicago for the next two weeks, working on the concern's new songs which are being featured at the Balaban & Katz theatres.

NEW BILLY ROSE SONG

Billy Rose, writer of "You've Got to See Mamma Every Night," has written a new ballad with Mort Dixon and Ray Henderson, entitled "That Old Gang of Mine."

DAVE RINGLE WITH BROADWAY

Dave Ringle, formerly professional department manager for the McKinley Music Company, is now connected with the Broadway Music Corporation as a staff writer.

"WARNING" ANSWERED

The Tut-Ankh-Amen Products Company, Inc., of No. 347 Fifth avenue has sent out several "Warning" notices to the effect that it would take action against all music publishers, music dealers, singers and vaudeville artists and theatre proprietors, who infringed on its title rights of "Tut-Ankh-Amen or variations th.reof" with the result that the matter has been taken up by E. C. Mills, chairman of the executive board of the Music Publisher's Protective Association in order to protect the songs of that type published by members of that organization.

Frederick M. Burns, president of the Tut-Ankh-Amen Company claims the title as his exclusive property as registered in Albany, N. Y., and alleges that the only song rightfully entitled to use of the title is the one written by Carlo and Saunders, and published by Jerome H. Remick & Company.

One of the notices sent out by Mr. Burns read in part: "Warning . . . The use of the title Tut-Ankh-Amen or variations thereof is the property of Martin Burns and all infringers direct or indirect using this title in connection with music or amusement of any nature other than the fox-trot song by Carlo-Sanders, published by Jerome H. Remick & Company and featured by Vincent Lopez and his Orchestra constitutes an infringement and the persons or person recording, singing or publishing any other song or dance music with a similar name to Tut-Ankh-Amen such as 'Tut,' etc., will be prosecuted not only for copyright but for unfair competition as well . . . This warning is final." The notice is signed by Frederick Martin Burns.

Included in the Tut songs being published by members of the Music Publisher's Protective Association is Harry Von Tilzer and William Jerome's "Old King Tut," which has already gathered considerable headway. Another song being released by Irving Berlin, Inc., entitled "Who Did the Strut for Old King Tut (When He said 'Tut Tut' to the Queen)," comes under the head of alleged infringement claimed by Burns.

Although it is realized that the Tut Company may be making a stab for publicity for their products and song, E. C. Mills, of the M. P. P. A., is prepared to fight for the rights of the publishers and on Monday sent the following letter to the Tut-Amkh-Amen Products Company and Mr. Burns:

"We are in receipt of your undated 'Warning' relative to the use of the title 'Tut-Ankh-Amen' or variations thereof. I believe this is the second notice along these lines that we have received, the first being a postcard.

"Please be advised that in our opinion you are claiming rights which you do not, under the copyright law, possess. Our members are being advised accordingly.

"Inasmuch as there is now published, and in vogue, a song bearing title which is a 'variation' of that to which you claim such exclusive rights, you are invited to initiate the litigation which you so freely threaten, and assert the rights which you claim to possess under the law, in Court.

"We trust that you will proceed at once in the matter, as otherwise we shall have no alternative but to give the same publicity to what we consider the lawful facts of the situation, as you have given to the claims which you make."

DURANTE PLACES SONG

Jimmy Durante, orchestra leader, has written a new fox-trot comedy song, which he has placed with Fred Fisher, Inc., the title being "I Ain't Never Had No One Crazy Over Me."

FRANCIS-DAY IN PARIS

The Francis, Day & Hunter music publishing company of London, England, has opened a Paris branch at No. 11 Rue Edward VII. J. H. Wood is in charge.

EVERYBODY'S DOING IT

By E. M. WICKES

The next time you come to a sudden stop in a ballroom, cabaret or hotel grill, and sigh as you gaze into the eyes of the best little girl in the world, then pound your palms in an effort to coax the orchestra to repeat the chorus of that last fox-trot, feeling quite certain that you'll pass out of the picture if it doesn't, just smile and say to yourself, "Yes, I'm one of them; I'm mad—fox-trot mad!"

But don't become alarmed. There's no immediate danger, and yours is not a special form of insanity. Furthermore, you won't have to be isolated, in spite of the fact that the fox-trot germ is extremely contagious. Be consoled by the knowledge that you're only one of millions suffering—or enjoying, if you prefer it that way—from the same ailment.

Just because you're mad about dancing isn't proof that you'll spend the ninth inning of your life in a padded cell trying to convince the house physician that you've discovered the secret of perpetual motion. Individual craze for dancing isn't new and you'll improve with time and age.

History and statistics seem to prove that dancing is as old as war, and just as costly in the way of dollars and cents, and that the people of this country, especially the younger and romantic generations, have always been fond of dancing. Until a few years ago, however, the people always favored a varied program consisting of waltzes, two-steps, polkas, schottisches, an occasional Virginia reel.

But not now. Times have changed—temperment too, And the old favorites, which thrilled your mother and dad, as well as some of the new steps, like the Grizzly Bear, Bunny Hug, Tango and One-Step, have been tossed into the discard for the Fox-Trot.

The fox-trot, however, hasn't confined his epidemic of restlessness to this country. It's true it did show a little partiality by starting in here, but that was the result of his patriotism. Nevertheless, as soon as the fox-trot had thrown this country into a feverish whirl, it trotted to South America, to England and various other foreign nations, and toiled over them assiduously until it had practically the entire civilized world, as well as some of the semi-savage tribes, Fox-trotting a La Americana.

Returning to its native land the fox-trot applied the finishing touches, and now when folks here, regardless of whether they reside on Fifth avenue, New York, or just live on Main street, Gopher Prairie, attend a dance, cabaret or hotel grill, they want to fox-trot and fox-trot and fox-trot. At the theatre they want the orchestra to play fox-trot tunes. And when they can't afford the time or money to fox-trot in public they feed the phonograph a fox-trot record and fox-trot at home.

Perhaps you've never realized the powerful grip the fox-trot has on the hearts and soles of the American public. Well, here's a scrap of information for future arguments. For every waltz a dance orchestra plays today it reels off a dozen or more fox-trots. At some of the prominent hotel grills and dance palaces waltzes are limited to one a night. Many orchestras refuse to play waltzes unless by special request.

For additional proof as to the extent the fox-trot has hypnotized the dancing public just take a look at the monthly release bulletins of the phonograph and player piano roll companies. Having looked at the bulletins you will discover that there is one or two waltzes to every dozen fox-trots. Later the waltz may come back into its own, but for the present it has to be satisfied to run a poor second to the fox-trot.

Another interesting thing you'll note about the bulletins is the absence, or the complete elimination, one might say, of the one-step. Ask any recording manager why the one-step, so popular a short time back, is now prominent by its absence on phonograph bulletins, and he'll tell you that it doesn't pay to record the one-step, and that the public is too drunk with fox-trots to become interested in anything else, except an occasional waltz as a chaser.

At the present time there are at least ten phonograph companies which are recognized by the musical world and the trade. Each concern turns out from fifty to three hundred thousand records of every number it releases. As each company releases on an average of twelve fox-trots a month the total would be twelve million records.

Now, if you're a regular record buyer you know the number of persons who dance to your records, and knowing this, you can figure out about how many dance to twelve million records each month.

And when you have finished figuring on records make a note of the fact that twenty piano roll companies release on an average of twelve fox-trots a month, making approximately two hundred and fifty thousand rolls of each number, for a grand total of three million for the month. Of course, you've got to allow for a certain amount of duplication—people who own phonographs and player pianos—but this should not exceed fifty per cent.

While the fox-trot has been making millions happy, it has saddened a score of popular composers by pushing them into the has-been class because they were unable to adapt themselves to the new rhythm. And it put out of business a few publishers who attempted to buck it with waltzes and one-steps. Then it convinced the other publishers that it hadn't forgotten them by revolutionizing the popular music industry.

Now the wise publisher does some tall thinking before bringing out a new waltz, irrespective of its apparent merit, because in order to put over a dance hit he has to print and distribute from ten to fifty thousand dance orchestrations, the majority of which he has to give away. And he isn't keen to invest his money, plus a small fortune to exploit the number and meet his general overhead, when he knows the chances are ten to one that most of the leaders will scale the orchestration into the rubbish can without even trying it, while others may play it once or twice and then pass it up for some new fox-trot.

The orchestra leader, however, doesn't, as a rule, cast aside the waltz through any personal motive. Sometimes he begins with a waltz and ends up with a fox-trot, because, after having played half through the waltz, he discovers that nine out of every ten couples refuse to break away from their seats. They look upon a waltz as a kid does upon a dose of cough medicine. So rather than displease the dancers and have the floor deserted the leader switches to and sticks to fox-trots.

The popular publishers are thoroughly familiar with the public's indifference to waltzes and other steps, yet from time to time the publishers can't resist the temptation to try to sneak over a waltz. Occasionally one succeeds, but for every waltz that turns out a winner a hundred or more fall flat.

Publishers take these chances because they are in a business which is ninety per cent a gamble, and as a result, taking chances becomes second nature. They try to guess, for they have no way of foretelling accurately, just what the public's fickle fancy will turn to next.

The successful publisher, however, is enough of a psychologist to understand the irresistible lure of an unusually pleasing strain. He also knows that whenever he happens to get hold of one that appeals to the average person it will blossom into a hit, even as a waltz.

To the experienced music man an unusually pleasing strain doesn't mean something original. Such a thing, musical experts maintain, doesn't exist today in popular tunes. They hold that every tune that becomes popular, as well as the thousands which don't, may be traced back to other melodies, and that a popular tune is nothing more or less than a musical patch quilt. In order to be original, they say, a tune would have to be so wierd and out of range that no one would care for it.

An unusually pleasing strain may be one that has been pruned from a foreign opera, or borrowed, consciously or unconsciously, from a former hit and revamped to fit the prevailing style of rhythm. The advantage of using the big strain of a former hit lies in the fact that the public has already memorized and approved of it. Yet, when a doctored tune is offered to the public as something new, not one in a hundred recognizes it. This doctoring of old melodies is a simple task and may be performed by any intelligent person possessing a good sense of rhythm and a large stock of patience.

But even the rebuilt unusual waltz tunes are not as easy to obtain as German Marks, and a publisher can't order one put together like he can a suit of clothes. Trying to construct one is like attempting to open a safe; you can do it, provided you happen to hit upon the right combination. So the wise publisher of today invests most of his time and money in what he thinks are good fox-trot tunes.

With the music publisher it's simply a matter of working along the lines of least resistance. If he wants to succeed he knows he must give the public what it wants, when it wants it, and how it wants it. Nevertheless, the publisher's gambling instinct keeps him on the alert to slip over something different whenever a promising opportunity bobs up.

"But every promising opportunity doesn't run true to early indications, or to the way a publisher reckons it should," a well-known publisher remarked recently. "Numerous cases could be cited, but I'll give you an experience of my own to show you what frequently happens to a publisher nowadays when he tries to slip over a waltz on the public.

"A little more than a year ago, shortly after I had put over three sensational fox-trot hits, I figured that the public had been pretty well fed up on fox-trots and was about due to fall hard for a waltz. So I scouted around for weeks, examined a score of waltzes in manuscript form, and finally selected and obtained the publishing rights to the chorus of a song which had been used in vaudeville, but which had never been published. Then I had the chorus developed into a complete waltz and christened. Following the christening I had the waltz tried out by half a dozen prominent orchestra leaders and every one told me I had a natural hit.

"On the strength of these glowing reports, I had printed and mailed to orchestra leaders and musicians in all parts of the world forty thousand dance orchestrations. I sent pluggers out to cover the various sections of the country, and kept two crews at Atlantic City for several months. The pluggers' salaries and expenses cost me about one thousand dollars weekly.

"My idea was to give the waltz a big and sustained boost at Atlantic City because of the millions of persons who visit that resort during the Summer and early Fall. I knew that if I could drum the tune into the visitors' ears, and make them like it, they would be very likely to tell the folks back home about it, induce their local orchestras to play it, and then purchase the tune in the form of sheet music, phonograph record or piano roll.

MORT DOWNEY

with S. S. "Leviathan," singing "Wonderful One" and "Carolina Mammy"

"To make certain that nothing would be left undone to get the waltz away to a good start, I spent my week-ends at Atlantic City.

"As a result of our missionary toil every orchestra at Atlantic City played the waltz one or more times, which meant that millions danced to it, heard it, or did both. In addition to the cash put into orchestrations, exploitation, and the general overhead expenses, I invested a small fortune advertising the waltz in trade papers and other ways.

"When Fall came I hadn't gotten the tune into the air, so I decided it was about time to quit working on it and had my auditor go over my books and see how I stood. His report showed me that it had cost me $20,000 to try to force a waltz on a fox-trot hungry public."

When quizzed as to the reason for taking such a chance, the publisher replied:

"Perhaps my attempt to put over the waltz looks to you like a foolish piece of business. Well, considering that it turned out to be a flivver, I'll agree with you. But so does every unusual play in baseball when it misses fire. Yet, when a thing of this sort goes through the man behind it is called clever.

"I'm in a business that is a straight gamble against public fancy, and I don't know of anything more fickle or changeable. If I can catch that fancy as it's about to turn, or swerve a bit, I'll clean up; and if I try and fail, I'm out of luck and pocket.

"I always keep in mind a story of O. Henry's. Maybe you recall it; the girl who sent her sweetheart out at midnight in the middle of Winter for a couple of peaches. She had suddenly developed an abnormal craving for peaches and wouldn't be satisfied with anything else. Then after her Romeo had worried himself sick hunting peaches, and caused no end of trouble for others, the girl, without batting an eyelash, calmly changed her mind, just as he joyfully laid the peaches in her lap, and called for oranges. And that's the public out and out.

"But to get to the reason for gambling with a waltz. I know that the phonograph and roll companies limit, as a rule, their waltz releases to one and two a month. If I get a fox-trot on the records I have to compete against thirteen or fourteen other fox-trots for public patronage. But if I land with a waltz, and can create any kind of a demand for the tune, I'll practically have a monopoly. People will buy the waltz record, or the roll, because they like it, because they wish to add a bit of variety to their fox-trot collection, or to have something to offer friends who enjoy a waltz occasionally, as well as others who can't fox-trot.

"So when a person decides to purchase a waltz record or roll, he has to take mine, or select mine from a choice of two. And when you know that from a big waltz hit I'll collect two cents royalty per record on a million and a quarter records, if not more, and eight cents per roll on approximately three hundred thousand rolls, you'll be inclined to think that in taking the long chance I'm not such a darn fool after all. Hundreds of men in other lines take bigger risks for smaller possible profits."

The publisher then removed a sheet of music from a drawer of his desk and held it at arm's length.

"See that?" he said. "That's a waltz; a sensation too. And it's the biggest thing on the market today. The publisher of that number succeeded in doing what I tried to do. But if I had all the money he's spent trying to put over other waltzes, which never happened, I could retire from business and live on the income. He can do it because he has a bank roll that doesn't peter out after it has financed a few flivvers. And he's a sticker. The public may turn up its nose at a dozen of his waltzes, but he keeps pegging away until he strikes the public's fancy.

"I can't do that. I had to recover from that waltz blow and play safe with fox-trots before I could take another shot at a waltz. I'm all set for another waltz, but only because I was able to follow my waltz flivver with a big fox-trot hit. In six months I got back twice what I lost on the waltz.

"But don't imagine that anybody can take any kind of a fox-trot and turn it into a hit. For every fox-trot that becomes a hit hundreds never pay expenses. Maybe a few figures will give you a clearer idea. We'll assume that fifteen dance tunes show up every month. This doesn't mean they're all hits, but that for one or more reasons the record and roll companies have seen fit to record them. Fifteen times twelve gives you one hundred and eighty—the total for one year. Now, in 1921, if I remember correctly—the Government issued a monthly pamphlet which will give you the exact number—there were something like twenty-five thousand musical compositions copyrighted and published. And I'd be willing to make a little wager that sixty per cent of them were fox-trot. Divide 15,000 by 180 and you get your answer as to the chances of landing a fox-trot hit."

The fox-trot, by the way, in addition to setting the public dance craze, and robbing the waltz and other dances of their former commercial value and popularity, has practically eliminated, at least for the time being, home and heart-interest ballads, and story songs, like "The Banks of the Wabash," "In the Good Old Summertime," "The Trail of the Lonesome Pine," "I Want a Girl," "When I Lost You," "Sweet Adeline," "Mother McChree," "Last Night Was the End of the World," "Till We Meet Again," "The Tulip and the Rose," 'Peg o' My Heart," and "I'm on My Way to Mandalay."

"Real songwriters are not needed today," remarked one songwriter, who was prominent and successful until the fox-trot craze came into vogue. "All most publishers care about now is the tune. And once a publisher gets hold of a tune that looks like the makings of a dance hit, he can have a set of words written for it within an hour. Any song 'plugger,' piano player or cabaret singer can turn the trick. All one needs is a sense of rhythm and a knowledge of a few obvious song rhymes on the order of Moon, June, Tune, Love, Above, You and True.

"Song words today don't have to possess sense or sentiment. All that is required of them is that they don't laugh outright at one another—which they sometimes do—that they hang together fairly well, and keep some sort of pace with the rhythm. Sometimes a publisher has a dozen sets of words written for the same tune before he picks one he thinks will get by. The average lyric of today is merely an alibi for calling the thing a song.

"And people don't sing the present-day trick lyrics as they used to sing home ballads and story songs. The American popular song which was lifted from the harlot's level of twenty-five years ago to respectability is again going to rot. Young folks in all parts of the country still hold house parties, but they seldom gather around the piano to sing the songs of the day. And they don't because the songs of today are devoid of heart appeal. Story, sentiment, romance, and whatever poetry the old songs carried, have been sacrificed at the shrine of the fox-trot. People still love ballads and story songs, and this has been proved by the fact that within the past six months several firms have republished books of old-time songs, from five to twenty years old, and have sold more than a quarter of a million copies.

"When I get thinking about existing conditions in the song world I wonder how some of the old-time songwriters would get along if they were in the game today; Paul Dresser, for instance, who wrote a score of hits, including 'The Banks of the Wabash' and the 'Blue and the Gray,' and other men who gave the country 'The Baggage Coach Ahead,' 'The Fatal Wedding,' 'Two Little Girls in Blue,' 'The Picture Turned Toward the Wall,' 'The Sidewalks of New York,' 'My Creole Sue,' 'Sweet Rosie O'Grady,' 'Just as the Sun Went Down,' 'Her Eyes Don't Shine Like Diamonds,' 'She Was Bred in Old Kentucky,' 'Just One Girl,' 'In the House of Too Much Trouble,' and 'The Girl I Loved in Sunny Tennessee.'

"The fellows who wrote those songs were real songwriters, and they gave the people songs that appealed to their hearts and better natures. Many of their ballads still live, while flippant songs that were popular ten and fifteen years later are dead and forgotten.

"'On the Banks of the Wabash,' for instance, has been adopted as the official song of Indiana. The good folks of Terre Haute, Indiana, think so well of Dresser and his song that they are planning to build a driveway to be known as the Paul Dresser Driveway. Beneath a sycamore tree, and close to the river he loved as a boy, and later made famous, Dresser will rest in peace until Judgment Day. Can you imagine any body of citizens erecting a monument to a man because he wrote a thousand hits on the order of 'Twist Me, Tessie,' or 'Passionate Pansy?' Not likely."

Another interesting phase of the fox-trot is that few of the millions of persons who dance to it have any idea concerning its origin, its universal adoption, or just why they are so fond of this particular step.

Dancing instructors and orchestra leaders attribute the fox-trot's widespread and prolonged popularity to several reasons: First, it is the easiest of all dances to learn; secondly, it is the easiest to execute; and, thirdly, it isn't governed by any specific set of movements. Look at any fifty couples dancing a fox-trot and you'll not find more than a few executing the same steps simultaneously. Yet each couple will be keeping in step to the same rhythm. The majority of dancers invent little movements of their own to enliven the fox-trot.

The rhythm of the fox-trot is easy to follow and furnishes plenty of thrills without demanding half the energy which other dances do. The fox-trot appeals to the beginner because he can pick it up after a few attempts, whereas he would have to put in weeks mastering the waltz. The dancing fiend sticks to it because he can dance from sunset to sunrise without feeling exhausted.

The fox-trot, according to dancing authorities, was first introduced by Mr. and Mrs. Vernon Castle. The name fox-trot hadn't been coined then and they called their dance the Castle Walk.

The first fox-trot published, entitled "Ballin' the Jack," was issued about nine years ago by a New York publisher. Dance leaders used it to inject variety into their programs, and as a result it became a big hit. Few persons got the correct range on "Ballin' the Jack," and no one dreamed it was the forerunner of the champion dance craze.

About the time that "Ballin' the Jack" was beginning to make itself felt, there lived in New Orleans Nick La Rocco, a young cornet player, who had organized an orchestra which visited England later and entertained General Pershing and English Royalty. Neither the leader nor any of his men could read a note of music, and in order to learn a new tune they had to have some one who could read music, play it over and over until they memorized it. Then the leader would rehearse his men to play it according to his conception, and by the time he had finished doctoring it, the tune sounded quite different from the original melody.

From a score of publishers Nick—that was the leader's name—was receiving stacks of two-steps which then were all the rage. Nick took them and reconstructed them into fox-trot rhythms. He had never heard of the word fox-trot, but he had discovered that the dancers preferred his revamped rhythms to any other. A peculiar feature about the matter was

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that Nick had been under the impression that he was really playing two-steps. He hadn't the slightest idea that he was offering the public a novel rhythm. In fact, he always programed the revised tunes as two-steps.

Whenever Nick couldn't obtain an adequate supply of good two-steps from the publishers he composed tunes of his own. These became popular in New Orleans and before long attracted the attention of some of the phonograph companies. One of the phonograph companies, evidently seeing a chance to cash in on Nick's talent and popularity, engaged him and his orchestra to record several of Nick's compositions.

Later Nick went to Chicago, where he and his orchestra were a hit from the start. His novel method of playing proved a big drawing and drew large crowds to the club every night. The people never seemed to tire of dancing to his music, and it was the rule rather than the exception to see most of the crowd still with him at daybreak.

One night just as Nick finished playing a number, a young man with a pretty blonde clinging to his arm, walked up to Nick and said:

"Say, give us a little more of that jazz, will you?"

That was the first time Nick or anybody else in Chicago had heard the word Jazz.

Shortly after that some one coined the word fox-trot and applied it to Nick's rhythms. Then the fox-trot began to catch on all over the country. As soon as the popular composers and publishers realized that the public's fancy had changed they settled down to supply the demand for fox-trots.

Although Nick played quite an important part in boosting the fox-trot into popularity, he still agrees with the musical authorities and gives credit to Mr. and Mrs. Vernon Castle for introducing it.

So far no figures have been offered relative to the possible number of persons who fox-trot in public every night. From information gathered from hotel managers who rent rooms to private dancing parties, conduct grills, roof gardens, or allot a certain amount of space in the regular dining room for dancing, as well as from data collected from orchestra leaders in cabarets and public dancing gardens, it is estimated that at least 250,000 persons fox-trot every night in Greater New York. Add to this the number of persons who fox-trot at home every night and you'll readily see that the fox-trot is holding the attention of more persons than any other form of sport, amusement or instruction. And what's true in New York is true in all sections.

You may not approve of dancing in general, and be down on the fox-trot in particular, but when you realize that Mr. Fox-Trot furnishes employment for thousands, and keeps millions happy and out of mischief, you should admit that Mr. Fox-Trot isn't such a bad fellow after all.

After considering everything, one isn't very far away from the truth when he remarks:

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CHICAGO SEASON CLOSES WITH RECORD FOR FAILURE AND HITS

Legitimate Shows Suffered Worst Business in Years While Vaudeville and Pictures Earned a Fortune—Two Big Musical Shows Scored and One or Two Dramatic Productions Did Well but Balance Fell—Dancing Craze Sweeps Entire City

CHICAGO, May 7.—The season just drawing to a close is likely to be remembered as one of the most disastrous that entrepeneurs of the theatre have ever experienced, and while this situation has brought Chicago more premieres than it has enjoyed for many years, if ever before, the record as a whole is discouraging, as far as the legitimate stage is concerned. There have been many failures in Chicago which might have been expected when viewed in sober reflection, but at the same time many productions which ought to have prospered by every tradition of the theatre have failed to catch on. The exception has been the vaudeville and motion picture theatres in the loop district which have enjoyed capacity business most of the time, which has been due to the intelligent booking on the part of the established vaudeville and to a combination of the motion picture craze and a policy of presentations which have made the feature photo-plays only one feature of big shows seen at theatres devoted to cinema entertainment primarily.

The producers of the attractions which have been seen in those theatres devoted to drama and musical comedy have appeared to be at a loss as to what the public wanted, and a serious mistake was the crowding of mystery plays upon the public once that "The Cat and the Canary," which just recently celebrated its three hundredth performance, won favor with theatregoers. The few really big musical shows like "Sally," Al Jolson and Eddie Cantor enjoyed a degree of prosperity which has seldom been equaled in Chicago, but outside of these and "The Cat and the Canary," William Hodge in "For All of Us," a play of "right thinking," and a colored show, "Shuffle Along," there has not been a production seen in Chicago which held public favor for any great length of time or with a degree of prosperity which brought remuneration to producers.

The craze for mystery shows, which was believed to exist when "The Cat and the Canary" registered success, led to a deluge of attractions of that nature, and at one time there were no less than six running simultaneously, with a result which might have been foreseen and which proves a serious factor in making the general showing anything but favorable. "Zeno," one of the six, proved an exception for a time, and its excellent cast and delicate treatment of spiritualism packed the Great Northern Theatre for a time, which was remarkable, especially as that house has not been enjoying prosperity in recent years, and had come to be looked upon as a hoodoo theatre. Later the Moscow Art Theatre elected to have its Chicago run at that house, and the craze for Russian entertainment combined with extraordinary publicity made that engagement successful though not record-breaking by any means.

The outstanding events of the season have been the disposition of stars and players to scorn managerial wisdom and venture backings of their own judgment. William Hodge in "For All of Us" had a short season booked at the La Salle, and it was not until the period had almost ended that managers came to look upon his new play as worth while. The critics dieagreed, as doctors often do, regarding the play, and when the time originally booked for the play became very short there was an effort to prolong the engagement, which proved unsuccessful. Mr. Hodge and some of the members of his cast were so certain that the play had hit possibilities that they persuaded John J. Garrity, Chicago manager of the Shuberts, and Frank A. P. Gazzolo, manager of the Studebaker, to give the offering a chance at the Michigan avenue theatre, which resulted in the 200th performance being registered on April 23, which gives that play second honors for longevity in Chicago this season. It is a play with especial appeal to adults and which pleases members of all churches without offending either the religiously inclined or those to the contrary.

The disastrous season is believed to have been due in a great measure to the almost prohibitive prices which legitimate theatres are asking, and at one time an effort was made by Al H. Woods to break this combination. He announced a new play, called "Light Wines and Beer" at two dollars top prices, but the cheaper scale of admission did not seem to attract theatregoers and when that show was forced from its first home to another theatre, the scale of admission was advanced to what was "regular" this season.

The change of policy of the Majestic, for many years the leading vaudeville theatre of Chicago, from two performances daily to continuous left the Palace Music Hall as the single first-class theatre in Chicago devoted to this form of entertainment and as a result the business has been phenomenal. There was a time when there was not an empty seat at that theatre for fifteen consecutive performances. The Palace shows have been especially good this season, which may have contributed in a great degree to this success. The vaudeville year has been so good that the same policy will continue throughout the summer instead of a change to musical comedy as has been the custom in recent years. The Shuberts, who have been endeavoring to establish a new vaudeville circuit in the last few years, presented what was called "unit" shows at the Garrick in the loop and at the Englewood on the South Side for a short season, but the shows were declared burlesquey in nature and the loop theatre was unsuited to that form of entertainment and so failure was written on this proposition. The Garrick recentiy turned to its former policy of musical comedy and the Englewood passed to the control of the Orpheum Circuit, which conducts the established vaudeville in the west.

With the Englewood now an Orpheum Circuit popular priced theatre, the representation of the Orpheum Circuit in Chicago numbers six theatres, including the Palace, the State-Lake, the Majestic, the Englewood, the American and the Lincoln-Hippodrome. Business in all has been most satisfactory—the State-Lake leading, of course. This great vaudeville theatre celebrated its fourth anniversary on St. Patrick's Day this year. The millions in attendance it has attracted since it became the "world's foremost exposition of vaudeville and photoplay," as the State-Lake is known, is simply staggering.

The Orpheum Circuit as a whole has enjoyed a remarkable season and is continuing through the summer in a number of cities. The Palace Theatre, St. Paul, has been added to its holdings and will continue through the summer. Des Moines, also. The circuit this year has given its patrons better shows than ever before. Great names and big attractions have not been confined to only a few of its houses, but have been given a complete route over the circuit with great business.

The Orpheum Circuit's new president, Marcus Heiman, is a hustler, keen in foresight and after results that are now being shown in the circuit's business. He divides his time between New York and Chicago and is in constant touch with the booking department and the executive board, which includes Mort H. Singer, B. B. Kahane, Joseph M. Finn and Frank W. Vincent.

The Western Vaudeville Managers' Association is branching out under the managerial head of Charles E. Bray, who came

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to Chicago last August to take charge. A new circuit of theatres, the expansion of the bookings of the association, enlarging the scope of the club and fair departments are now under way.

The motion-picture theatres have had a highly successful season. The Chicago Theatre, which is the idol of the entire midwest, has coupled splendid entertainment with its feature photoplays and, as a consequence, seats have generally been at a premium. The new McVickers Theatre opened on the site occupied by former theatres of the same name, and it has been another big success for Jones, Linick & Schaefer, who were pioneers in cinema entertainment in Chicago. That theatre recently offered Nora Bayes as an extra added attraction with pictures and paid $7,500 to William Morris for her services for a fortnight before she left for London. Later Frances White, who had been seen last summer in "The Hotel Mouse" at the Woods Theatre, appeared with a success almost as great and it is announced that "big names" are to be sought for that house from now on. The Roosevelt, which passed from the control of Ascher Brothers to that of Balaban and Katz, who operate the Chicago Theatre, has offered the leading photoplays of the past season for engagements of three and four weeks and has played to large crowds most of the time.

An event of the year in Chicago has been the great interest manifested in dancing, which has developed into one of the most important forms of amusement in the mid-west metropolis. The spread of the craze is evidenced by the opening of the Trianon, a dancing palace costing $1,500,000, which but recently housed the first legitimate long period dancing endurance contest that the United States has known. The appearance of Rodolph Valentino at the Trianon, marked the beginning of the success of the "Shiek" in such ventures, after some preliminary appearances which had been failures for one reason or another. After his engagement at the Trianon, Ernie Young coaxed him to Marigold Garden, in another part of the city, where he more than duplicated his first success. Later Gertrude Hoffman, who had headed a Shubert vaudeville unit, appeared at the same Garden along with DeHaven and Nice and other well-known artists. At the Rainbow, another cabaret, Fred Mann followed the craze for names by securing Evan Burrows Fontaine and Frances White, both appearing at the same time, after Miss White finished her original Chicago engagement at McVickers.

Few men in vaudeville, or the whole realm of the theatre, are more favorably known than is the head of the Western B. F. Keith office, in Chicago, Mr. Claude S. Humphrey. That "Tink" Humphrey, as thousands know and call him, has earned this recognition by indefatigably giving the best in him to the uplift and betterment of vaudeville in every phase is universally recognized.

Occupying a unique position as the first executive of the western outpost of a great eastern va..eville circuit the growth and prosperity of the Western Keith office has attested to the worth and business acumen of its manager. The various and numerous trying conditions in the mid-west that have no analogy in the eastern booking world have been met and surmounted by Humphrey since the Western office was established and vaudeville expanded to its present status.

Humphrey, the manager, is reflected in Humphrey, the man. Cool, deliberate, tactful, "Tink" meets any situation that arises and settles it to the satisfaction of all concerned. "Tink" never "boils over." A busy man at all times, although his quiet demeanor belies it, because big tasks are easy for this systematic executive, he finds time to devote to the difficulties of artists who call on him daily for expert advice. And they get it. They get more than advice—they get valued assistance that has given hundreds of them a new start, as hundreds know. Weighty matters are handled in the same calm and efficient manner. From the most prominent manager to the humble caller battling with adversity all get the same earnest greeting and consideration. The utmost faith is placed in "Tink" and one of his decisions on any matter is always considered just.

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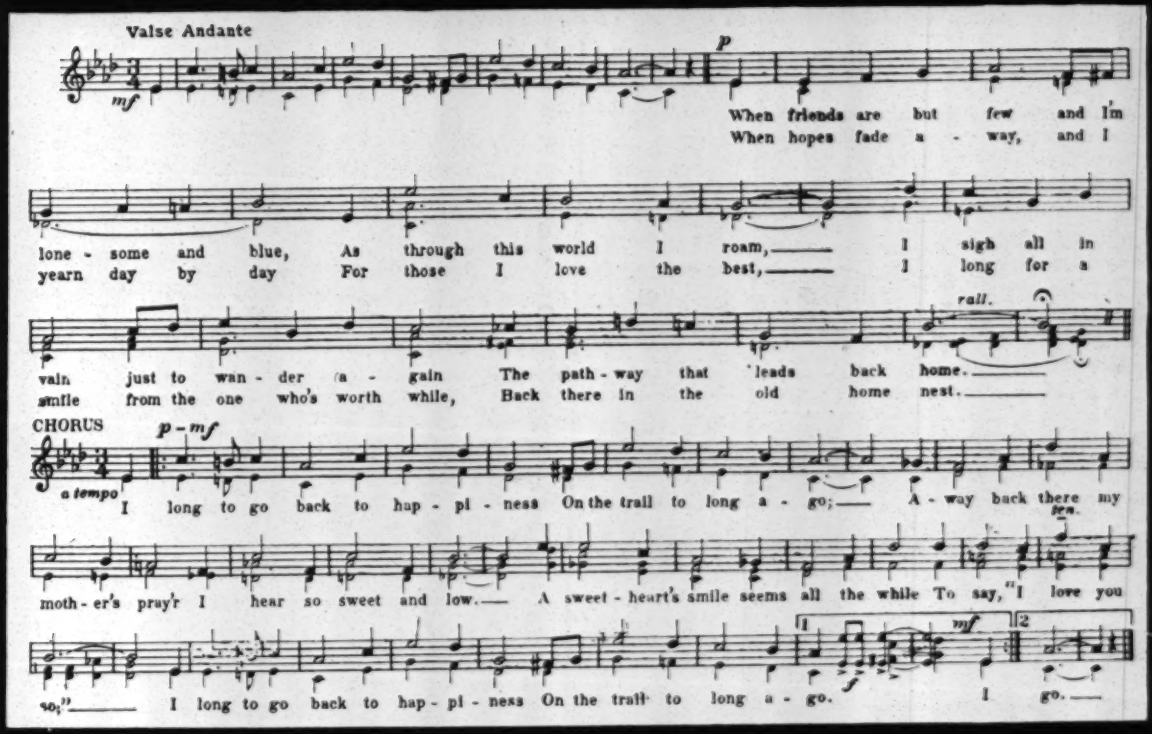
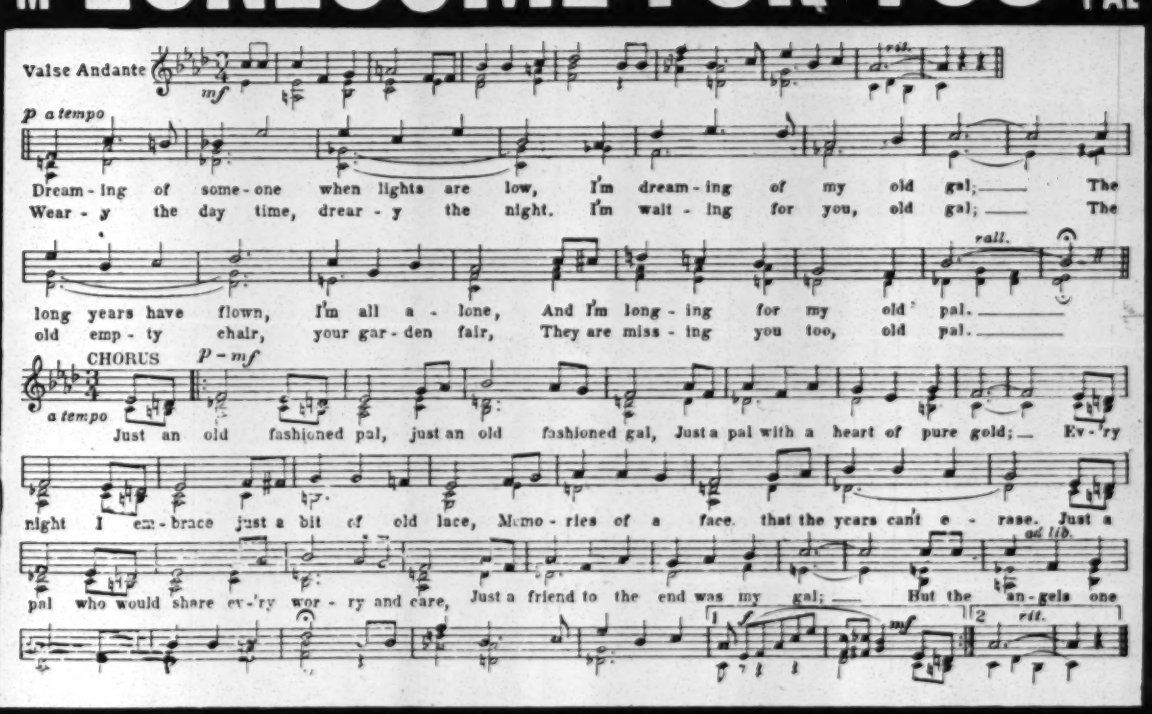

Valse Andante
When friends are but few and I'm
When hopes fade a - way, and I
lone - some and blue, As through this world I roam, I sigh all in
yearn day by day For those I love the best, I long for a
vain just to wan - der a - gain The path - way that leads back home.
smile from the one who's worth while, Back there in the old home nest.
CHORUS
a tempo
I long to go back to hap - pi - ness On the trail to long a - go; A - way back there my
moth - er's pray'r I hear so sweet and low. A sweet - heart's smile seems all the while To say, "I love you
so;" I long to go back to hap - pi - ness On the trail to long a - go. I go.

I'M LONESOME FOR YOU DEAR OLD PAL


Valse Andante
a tempo
Dream - ing of some - one when lights are low, I'm dream - ing of my old gal; The
Wear - y the day time, drear - y the night. I'm wait - ing for you, old gal; The
long years have flown, I'm all a - lone, And I'm long - ing for my old pal.
old emp - ty chair, your gar - den fair, They are miss - ing you too, old pal.
CHORUS
a tempo
Just an old fashioned pal, just an old fashioned gal, Just a pal with a heart of pure gold; Ev - 'ry
night I em - brace just a bit of old lace, Memo - ries of a face. that the years can't e - rase. Just a
pal who would share ev - 'ry wor - ry and care, Just a friend to the end was my gal; But the an - gels one

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A singer of extraordinary ability.—*Buffalo, N. Y.*
Wade Booth doesn't sing often enough.—*Buffalo, N. Y.*
Displays several exhibitions of good training.—*Richmond, Va.*
He appears to have a monopoly on vocalism.—*Grand Rapids, Mich.*
Wade Booth is taking his audiences by storm.—*New Orleans, La.*
Displays a voice far above par for this sort of entertainment.—*Indianapolis, Ind.*
One of the best singers in musical comedy heard here in many days.—*Erie, Pa.*
A neat, clean-cut appearing young chap possessing a highly cultivated baritone.—*Variety.*
Possesses musical capability and delivers with hearty style.—*Musical Courier, New York City.*
His "Idle Dreams" was the most impressive scene in the show.—*Geo. White's Scandals of 1920, Louisville, Ky.*
Wade Booth is captivating every member of his large audiences with his rich, colorful baritone.—*New Orleans, La.*
Wade Booth came in for a lion's share of the singing and it might be said he was the only singer in the cast.—*George White's "Scandals."*
Wade Booth fairly startled the patrons when he sang Pagliacci. This man is going to be the greatest favorite Young has ever had.—*Chicago Vaudeville.*
Wade Booth's baritone voice is adding to his admirers every night. His voice is one of great richness and range, the range beng so great as to mislead people into thinking that he is a tenor.—*Ernie Young's Review, New Orleans, La.*
There were individual hits scored by Wade Booth, a manly baritone who possesses a tenor range. Booth's rendition of Pagliacci's "Lament," "My Buddy," and other numbers in the revue, called for great applause. In Wade Booth, Ernie Young has discovered one of the most promising contenders for star's honors. Booth has arrived, and it is only a question of a short time when Broadway will welcome him with open arms.—*New York Clipper.*

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"SO FAR, SO GOOD"

AL K. HALL

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ORPHEUM CIRCUIT
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"SO FAR, SO GOOD"

CONGRATULATIONS TO THE CLIPPER, NOT
FORGETTING CHAS. ALLEN, BENTHAM OFFICE

THE DE MARCOS

AND

SHEIK BAND

Extend good wishes to the
NEW YORK CLIPPER

MY EXPERIENCE AS A CIRCUS OWNER

By FRANCIS D. GALLATIN

COMMISSIONER OF PARKS, BOROUGH OF MANHATTAN

I devoted some years of my life while in Europe to the systematic study of horse training. Under able professors I learned the art of high school riding and of training horses at liberty. Much patience and hard work were needed, since this art is as difficult of acquirement as music or painting. Its technique is exact and its rules well defined. Every movement and position of body, legs, feet, arms, hands and fingers is strictly regulated. A well-schooled rider may be seen at a glance.

Amongst my professors was Mr. Max Schumann, owner of the "Swedish Circus." Every year or so he and his circus visited Geneva where I had made my headquarters. I did not neglect the opportunity of placing myself under the direction of so skilled a master.

A remark of his I often call to mind. We were lunching when he arose and, throwing his napkin on the chair, exclaimed, "There's the way to ride. Balance yourself. Relax the muscles, but be always ready for an emergency." If one follows this rule one may give up riding for years and then resume the practice without suffering from stiffness. Its observance is also essential to the proper co-ordination of the aides, and without this co-ordination school riding is impossible.

One year he informed me that his affairs were not in very good shape. He had played in poor towns and the weather had been bad. Knowing him to be industrious and honest I gladly loaned him the money to relieve him from his embarrassment. Shortly afterwards he left Geneva for Lyons.

An explanation here is necessary. It must not be thought that European circuses resemble our great American shows. They are generally one-ring enterprises. Their equipment consists of tents, wagons, costumes, property articles and horses. Features such as trained animals, trapeze artists and special high school riders are employed as occasion requires. Schumann's Circus traveled with some eighty horses, a corps of women attendants, two or three clowns, himself and sons, several all-round performers, besides the necessary grooms and workmen. The company at no time exceeded a hundred individuals. Now to resume the thread of our narrative.

Affairs did not improve at Lyons as had been hoped. In fact, it even became impossible to pay salaries. This condition led to a rather curious incident. One evening two of the clowns to obtain relief from dull care, had rather over-indulged. In one of their acts they are supposed to fight. In their exhilaration they placed too much punch behind their blows. From a mimic combat, their encounter developed into a furious battle. The harder they fought, the harder the audience, not knowing the circumstances, applauded and laughed. Finally one of them tearing himself loose, rose to his feet and shouted, fortunately in German, "Laugh, yes, laugh, you fools. You wouldn't laugh quite so much if your salary had not been paid for a month."

Shortly after this event I had a visit from Mr. Schumann's son, who informed me of the circumstances and requested a further loan. I told him I could not do this, but that I would buy the outfit. Mr. Schumann was sent for, terms were agreed on and the proper documents signed. I thus became the proud owner of a circus.

The first thing I did after my purchase, was to lame myself. It was in this wise. As I was pretty well skilled in the other branches of the art I determined to learn bare-back riding. In furtherance of this scheme one of the broad-backed white horses was led into the ring. A rope passed through a pulley in the peak of the tent was attached to a belt around my waist. I mounted and the horse was put to a canter. So far so good. I grasped the handles on the girth and knelt. Again, so far, so good. I then stood upright. In a second horse and I parted company and around the ring I swung at the end of my rope. Gradually I approached the sawdust. Then I made my mistake. Going slowly as I was and fearing no danger, I drove my heel into the ground. But I had forgotten my weight. My knee was dislocated and I fell. I never fully recovered. Some years after, circumstances requiring me to take a rather high jump, my knee gave out as I landed on the sidewalk and my ankle was broken. I have been slightly lame ever since.

It was not long before the circus left, with Mr. Schumann as manager, for a town in Germany. One of our clowns was world famous. I will not mention his name, but I will say that he was credited with being the originator of the trick of leaping across the ring and landing on the back of his neck. The first day out while lunching in the railroad restaurant this artist again imbibed somewhat too freely. Suddenly, without warning, he jumped from his seat and landed on his neck in the far corner of the room. It was a good advertising stunt for he attracted a certain amount of attention from the other patrons, but, unfortunately, we were not showing in that town. We finally quieted his exuberance and conducted him to his seat in the railway carriage.

Some time previous to this the circus had featured a Russian ballet. It had proved a good drawing card, but was very expensive. Mr. Schumann wished to preserve the feature but save the salaries. It was determined to call upon our women attendants.

The mornings were generally occupied with the working of our old horses and the training of young ones. To this task was now added the working and training of these women, both young and old. The horses required patience, and may I add without offense, so did the women.

It was indeed a strange sight to see these fair creatures suffering untold agonies as they learned the steps. Squatting down and kicking their legs out, one at a time, without rising. Hitting their heels together while they emitted pseudo-Russian cries. Their poor limbs were not used to such extravagances. The task seemed almost hopeless, but long experience in training enabled our director to achieve the impossible with this new variety of pupil. In a few weeks we were enabled to advertise the "Celebrated Russian Dancers from Moscow." What Pavlowa would have thought of them I do not know, but they were highly appreciated by many large and enthusiastic audiences.

I, unfortunately, could not be always with the circus, my duties required my attendance elsewhere. But every time I was free I took the train to where my troupe was playing. I can truly say that some of the happiest hours of my life were spent with these companions. A kinder and more helpful collection of people could not be found. Ever ready to aid each other in distress they formed a delightful family, into whose bosom I was proud to be admitted.

There is much real family life in these small circuses. Husband and wife travel together with their children. Beginning young they acquire their skill as easily as they learn to talk. It is no uncommon sight to see a father holding his little son by the belt and teaching him to throw handsprings. There is no cruelty and a few minutes' practice each day brings results that the hardest kind of training could not produce in later years.

These conditions have produced a real circus aristocracy. For generations certain famillies have been at the head of the profession. There is much intermarriage and a man will speak of the celebrated tumblers and riders from whom he is descended, with as much pride as a noble will recount the list of warriors and statesmen he numbers amongst his ancestors.

Almost immediately after my purchase, affairs took a turn for the better. The weather was good and we happened to play in cities where our efforts were appreciated. Money flowed in and it was not many months before Mr. Schumann was enabled out of his share of the profits to repurchase his circus. Although I regretted to cease to be a circus proprietor, I was indeed glad to see that, in Mr. Schumann's case, at least, integrity and industry had won out, and that I had been the means of enabling a worthy man to preserve his means of livelihood.

F. D. G.

IT PAYS TO BE ON THE SQUARE

Best Wishes

CARLTON EMMY

AND

HIS MAD WAGS

ERNIE YOUNG

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Direction—FRANK EVANS

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BENSON *and* HIS ORCHESTRAS

CHICAGO

ISHAM JONES

WANTS EVERYBODY TO HEAR

"Broken Hearted Melody"

AND

"Swinging Down the Lane"

LAW BACK FROM EUROPE

H. Robert Law returned from a trip to Europe last week. Mr. Law went abroad for a vacation but when he landed in Europe he found himself deluged with work resulting in his staging two attractions and fixing up a cabaret room in the Empire Theatre, all of which endeavors cost the producers in excess of $100,000. Mr. Law had charge of the staging of the production of "The Rainbow" at the Empire and also did similar duty with readying "For Goodness Sake" for production. This latter comedy is now being presented in the provinces of England by Alex F. Aarons and is doing big business. The Astaires, Fred and Adele, who head the cast according to Mr. Iaw, scored a big hit wherever they appeared. Mr. Aarons is now negotiating for a London theatre for the play.

Mr. Law spent about a week in Paris and during that time he said he observed that the producers there have the "American Fever" and are attempting to produce everything along American lines but are making a bad mess out of their endeavors.

TO MARRY GERMAN FIGHTER

Fern Andra, American film actress, who is now in Germany with a motion-picture making company, will marry Herr Prenzel, a German middleweight pugilist.

EDWARDS TO PRODUCE REVUE

Gus Edwards, song writer and producer of vaudeville acts, is planning to invade the "legit" field again. He has formed a new corporation to be known as the Gus Edwards' Productions, which is to finance a new musical revue, the music of which is to be composed by Edwards, and which will take its place on the list of musical shows listed for the warm weather. It is understood that Edwards himself will not appear in the production, but is lining up a new vaudeville revue, which he will break in at resort theatres and shelve it until autumn, when he will play another Keith route. According to present arrangements, the financing company will finance Edwards vaudeville productions, as well as his legitimate attractions.

"HELLO, SLUMMERS" IN CABARET

Herbert Tyson has taken over the Witch Cat Cabaret, Greenwich Village, and has introduced a new floor show entitled, "Hello, Slummers." Two performances are given nightly, with the chorus sextette doubling as hostesses during the intermissions.

Gilmore Corbin has taken over the Burt Earle act, which is now billed as Gilmore Corbin and his California Girls' Orchestra.

EX-FOLLIES GIRL SUES

Decision was reserved last week by Justice Giegerich of the Supreme Court in the action of Mrs. Beatrice Ripley, formerly a member of the Ziegfeld "Follies" against her husband, Robert Leroy Ripley, a cartoonist. Mrs. Ripley bases her action for divorce on evidence secured in a raid on her husband's apartment in the Great Northern Hotel on November 24 last when it is alleged that Ripley and "another woman" were found together at an early hour in the morning.

This is the second time within two years the couple's marital difficulties have been aired in court, two years ago Mrs. Ripley securing a separation and $125 a month alimony, which sum, according to the plaintiff in the present action, was voluntarily increased by her husband to $2,500 a year.

"THAT'S THAT" NEW MUSICAL PLAY

Harry Cort, George Stoddard and Luckey Roberts, who collaborated on the racy musical show "Go-Go," the current attraction at Daly's Sixty-third Street Music Hall, are collaborating on a new musical piece which is destined to follow "Go-Go" at the uptown theatre in Autumn. The new show will be called "That's That" and will be staged by Walter Brooks. Rehearsals will start soon.

THE SONGWRITERS' START

My Dear "Editor":—
May I take up some of your valuable time?
By asking you to read the following rhyme.
And a wonderful pleasure would be my gain,
Should I see it appear in your "Melody Lane."
I'm a writer of "Lyrics," though quite unknown.
I've a knack of writing that's all my own,
And I know I could hold my place with the best
If "Tin Pan Alley" would give me a test.
I've just hooked up with a real music man,
Who could grind out the notes, like no one else can,
And we're going to try our hand in the game
And mayhap we can both win fortune and fame.
If the "Publishers" will only have a heart
And give us a chance to make our start,
A square and fair deal is all we ask,
To turn out the stuff in the real "hit" class.
Dowdall's my name, folks call me "Jim."
The music man, "Jordan S. Murphy," that's him.
Two sons of "Erin," from God's own green sod.
To prove that all Irishmen, don't carry the "hod."
We're going in this game, and we're going to stick,
For we both have ambitions that no one can lick.
If they look at our work, and then turn us away,
We'll be back with some new stuff the following day.
So beware Mr. "Publisher," we'll call on you soon,
And be sure you have your piano in tune.
Get out your "Contracts," now while you have time,
And invite us to sign on the old dotted line.
Of course, this is joking, and plain to be seen.
That it's no more or less than a song-writer's dream.
But there's one thing in earnest that I want to say,
And it's this.—"That we're both in the song game to stay."
The fact that we're "Irish," should relieve any doubt,
For its darn hard to count a real "Irishman" out.
If this piece should be seen, by a "Publisher" man,
I express my desire, that he understand.
That to be, knockout writers, is not what we claim,
All we ask is to give us a chance in the game.

James B. Dowdall,

JACK GEORGE AND CO.

CHOCOLATE SCREAMS FROM OLD KING TUT

BOOKED SOLID OVER ORPHEUM TIME UNTIL APRIL, 1924

SUES SHERMAN FOR RENT

Lowell Sherman, now playing the lead in "Morphia," didn't always pay his rent according to the Orinoco Realty Company who started an action last week in the Third District Court, to collect $525.00 from the actor.

In its complaint, the Realty Company sets forth that Sherman leased for one year an apartment at No. 840 Seventh avenue the lease dating October, 1921. The yearly rental was $2,850.00. The sum of $237.50 is due for the month of August, 1922, and the same amount is also claimed for the months of August, and September.

For the months of May, June, July, 1922, $12.50 is due each month bringing the total alleged to be due the Realty Company $525.00

80 OPERA CHORISTERS PLACED

The Grand Opera Choral Alliance which is 100 per cent unionized and affiliated with the American Actors' and Actresses' Association and the American Federation of Labor, through its attorney Chas. L. Kahn, closed negotiations last week with the Chicago Civic Opera Company for the employment of 80 choristers for a period of seventeen and one half weeks. The company opens its season shortly and will tour the United States, making the large cities as well as the smaller towns and expects the biggest season of its career.

BARRYMORE TO TOUR

John Barrymore, upon his return from abroad next September, will go on tour presenting a repertoire of plays under the management of Arthur Hopkins. Hopkins on his arrival in England last week met Barrymore and arranged with the actor to appear in "Hamlet," "Redemption" and "Richard the Third" on tour during the entire 1923-24 season.

HOPE MARRIAGE ANNULLED

Supreme Court Justice Tierney, granted Douglass Hope an annulment of marriage from Florence Hope, on the grounds that the latter had a husband living at the time the marriage was consumated. Attorney's Hess & Lillenfeld represented Douglas when the case was tried last Friday. The Hopes are well known in theatrical circles.

BEATRICE CURTIS IN SHOW

Beatrice Curtis, wife of Harry Fox has been engaged by Schwab and Kussel to replace Rita Bell, ingenue prima donna who opened an engagement in "The Gingham Girl" when it moved to the Central theatre last week. Miss Curtis will open in the play on Saturday.

"GREAT BROXOPP" A FAILURE

LONDON, April 16.—Milne's play, "The Great Broxopp," having failed to register with the London audiences at St. Martin's Theatre, has been taken off. The future of the house is uncertain, owing to the indisposition of Meggie Albanesi.

"ELSIE" CLOSES AT VANDERBILT

"Elsie," the Sissle and Blake, and Carlo and Sanders musical comedy, which has been running at the Vanderbilt since April 2, closed Saturday night. The piece will reopen for a road tour early in the fall.

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FRANK MARINO & TONY MARTIN

in THE LETTER FROM "PEETSA-BURG"
By ANTONIO D'AMATO

Direction—ROSE & CURTIS and HARRY WARD

B. F. KEITH CIRCUIT
BOOKED SOLID

THE TROUBLE WITH THE MUSIC BUSINESS

By HARRY ENGEL

Publishers of popular sheet music have been in more or less of a flurry over the adverse sales of popular music that has been prevalent in the past three years or more. Various excuses have been offered, from time to time, as a cause for this condition, and some reasons offered that seemed to be logical, but no definite conclusions for the fundamental trouble could be arrived at. After analyzing the situation in a number of cases, it appeared evident that the real cause for the so-termed poor business was not due to reasons set forth by a certain dealer or music publisher, whichever the case might be.

The situation was taken quite seriously by a number of publishers. Many efforts were made, with the view of helping the dealer increase his sheet music sales. In some cases where both the dealer and publisher were willing to co-operate with each other, the results obtained were profitable to both concerned. This has been proven from time to time.

As a publisher of popular sheet music, having recently completed an extensive sales tour, covering the larger cities where popular sheet music is sold, I learned, after a careful study, some of the real facts and causes why sheet music sales in the majority of music stores, have unfortunately dropped below normal. Both publishers and dealers will, no doubt, be interested to learn of the true conditions that prevail.

Several years ago, when a music salesman called on a dealer and presented a new song, with the information concerning the campaign that was being waged on the number, the dealer was only too willing to place a quantity of that song on his counter and co-operate with the publisher in every possible way during the time that the song was in its infancy, or in the hit class. This not only encouraged the publisher to spend more money on his publication to further its popularity, but also added a great deal of interest to the various sales people, who were being familiarized with the exploitation that was being placed behind the number.

It has now come to a point that when a salesman approaches the average dealer he is immediately told that he is not interested in what acts the certain song is being featured in, or any other manner in which the number is being exploited. Worse still, the majority of the larger music stores have even refused to place a copy of music on their counter until after many calls have been received for it, with the result that a great many sales have been lost, because copies are not in stock during the time the publisher is concentrating his efforts on his plug song.

Invariably, a music salesman is told by the manager of a store (who seldom comes in contact with the music counter) that no calls have been received on the number he exhibits. Since a store insists on handling only such music that many calls are being received for, the person behind the counter becomes a mechanical machine, "well termed as a clerk," instead of salesman. As an example. During my visit in several stores recently, I particularly noticed customers walk up to a music counter, ask for a certain song, have it wrapped up, paid for—and that closed the transaction. No effort, whatsoever, was made on the clerk's part to suggest other numbers to the customer that were equally as good as the one he had just purchased, thereby possibly losing the sale three or four times the amount that was automatically made. This is one of the many instances where it is evident that competent help is not being exercised to the fullest extent. This fault, of course, is not one of the publishers.

Another detriment to the business which was brought to my attention by several large dealers as the reason for a certain decrease in popular music, was that several publishers have been flooding the market on a large scale with song folios, containing the cream of their plug songs, before each individual number enjoyed a maximum sale in the vocal copy form. Some of these folios have embodied as many as twelve complete numbers, the majority being the best and plug material that the individual publisher is working on at the time that the folio is released.

These folios retail at 50 cents. While they do not contain the lyrics, the price is so ridiculously low that the average customer will buy a song folio of this nature, and get ten or twelve numbers in one, rather than pay 25 cents or 30 cents for each individual number. No few sales have been lost because of this method of merchandising. When several large dealers have complained of this method, it is high time that the publishers woke up to the fact that, instead of endeavoring to increase the music sales, they are deliberately blocking their endeavors by flooding the market with these folios.

The majority of dealers have themselves to blame, in many instances, where the music department is not doing a maximum business. It has been proven, without a doubt, that where the proper help and encouragement is placed behind the sheet music counter large business results. As an example, I shall only name a few music counters that have made, and are making, good in every respect—naming only one in each city, since space is limited.

The Kresge store No. 8 in Chicago, in charge of Earl Haubrich.

The Kresge store No. 160 in Chicago, in charge of Miss Stross.

The W. T. Grant store in Buffalo, in charge of Mr. Don Moran.

The Kresge store in Kansas City, in charge of Miss Flossie Gross and Mr. Watty Watkins.

The McCrory store in Brooklyn, in charge of Mr. Max Prival.

The McCrory store in Philadelphia, in charge of Mr. Fisher.

The Kresge store in Buffalo, in charge of Mrs. Florence Carey.

The Neisner Bros. store in Rochester, in charge of Mr. Sam Braverman.

Each one of the above-mentioned music counters are doing a record business, for the fact that live wire salesmen and saleswomen, and not "clerks," are being employed. They KNOW how to sell sheet music. The difference with the heads of these departments in the stores mentioned is the fact that they sell the *maximum* number of copies to every customer that steps up to the counter. Other dealers would do well to learn the methods these stores use. By so doing, it would help them materially in bringing their music departments up to a more profitable basis.

It all simmers down to one point. If a clerk feels that the manager of a store does not want him to suggest music that is not actually being called for, he does not feel called upon to take the initiative in doing any more business than what he is doing at the present time. Whereas, if these people were trained to be live music salesmen, they could dispose of thousands of copies of songs *"while still in their making"*—whether or not they became tremendously popular.

It is not only the songs that are called for that prove themselves big sellers in the long run. Let us look into the talking machine record business. Many songs are recorded from time to time that may be unknown in many sections of the country at the time of their release, and yet several hundred thousands of each record is sold during the first thirty days the record is on the market.

The reason for this is the fact that the record salesman is forced to sell what songs are being released by the record manufacturer. Being placed in that position, he becomes a thorough salesman through the fact that he is compelled to sell what is being offered by his company. True enough, a new monthly record list consists only of about twenty popular numbers. Nevertheless, you will find the average record salesman will suggest many popular records that have been released several months prior. A good many titles were, probably, unheard of by the record buyer.

Having spent twelve years in the retail talking machine business, these statements are based on actual facts gained by my own experience.

Just as soon as the music dealers wake up to the fact that sheet music *must be sold* just the same as any other form of merchandise, and they strengthen their selling organization, they will soon be convinced that popular sheet music is a most profitable item.

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ART OR ARTIST?

By EDWARD SCHAAF

"Art," said Liszt, "is greater than the artist." This statement is so profoundly true, and withal so obvious, that one might expect it to be accepted in the practice as well as in the precepts of musicians. Unhappily this is not so; but the player-piano is come in these latter days as a ruthless exposer of pretences and a demolisher of superstitions, so that we may expect Liszt's weighty maxim to be more practically realized in the future. If that maxim means anything at all in our present case, it is that when instrumental means have been brought to such a state of relative perfection that the conquest of mechanical difficulties is no longer the artist's principal task, his personality must be no longer regarded as more important than music itself. So long as an instrument presents mechanical imperfections which only the few ever master, and which none ever completely conquer, the personality of the executant is more important than the music he performs. Destroy this mechanical difficulty, and the music once more takes its proper or first rank.

The personal qualities which distinguish the playing of one pianist from another are commonly apprehended under the general term "touch." This term is comprehensive, and in popular parlance is held to include all the actions, mental and physical, which go to make up the act of producing tone from the pianoforte.

Now the first point to be considered in the present argument is that touch, as such, has no intrinsic value. That is to say, it is merely a means to an end. That end is tone production. If the keyboard were abolished in favor of some superior system of mechanism, all that is now taught about pianoforte touch would have to be discarded. The object of all pianoforte technique is to produce tone in the best possible way. But what is the object of producing tone? It is to reproduce the ideas which the composer has already thought out in sound, but which he is obliged to confide to cold paper and ink.

Properly speaking, then, all instrumental playing of any kind is hightly to be considered only as a means for rendering into sound again and again what the composer has once thought out; what he has conceived within his mind in sound, but what he can only preserve by means of printed and engraved symbols. These symbols must then be interpreted. The more nearly the interpretation carries out the composer's ideas the more perfect it is.

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B. F. Keith & Orpheum Circuits

Just a Man We Know

By Terry Turner

An ambitious kid, New York born,
An East Side lad, tattered and torn,
With not the chance of a native son
But with courage thru strife, he finally won.
Thru din of a region where millions thrive
Where peddler, prince and pauper strive,
This boy sold papers to gain a start
That landed him right in Gotham's heart.
His creed, "Be fair ev'n to a penny,"
Brought friends 'mong newsies that numbered many.
At an age of youth he struck his stride
With a friend as partner, printing tried.
He failed at this, but of stout heart
Still cast about for another start.
The fur game met his next attack,
He failed again, something lacked.
A second try at fur went slow,
You know what mercy creditors show.
Then, when shorn of every penny
He found his debts high and many.
Pictures then resembled mumps
To all that caught them came the bumps.
But with this chap came the turning,
Bringing success he sure was yearning.
In a store he built his theatre—
He was all—even operator.
He advertised with opening bait,
Was there at dawn—he couldn't wait.
The audience came, all by himself
And jingled a dime up on the shelf.
More people came, but passed right by
And when you're waitin', time don't fly.
The opening day was sure a flop,
But our theatre man didn't stop.
He added acts to a picture show
And people sure did start to go.
His reputation grew in leaps,
He grabbed all theatres at prices cheap.
From New York he journeyed south
To find his name in every mouth.
He changed his course and traveled west
And found his name stood for the best.
In northern clime his holdings grew
Till even Wall Street caught on too.
With word to go and build 'em fast
Theatres grew until the last
A handsome house—out 'Frisco way
Was opened up—why—just last May.
Three hundred now from coast to coast
Yet seldom do we hear him boast.
He's not the kind to prate and yell,
But when he sees this—I'll catch Hell.
He'll bawl me out for writin' rhyme
And surely say, "You're wastin' time."
You want to know him—well, "Let's Go"
SHAKE HANDS THRU RHYME WITH MARCUS LOEW.

HELEN WARE IN VAUDEVILLE

Helen Ware, who closed recently with "Within Four Walls," entered Keith vaudeville on Monday, when she opened at the Hamilton Theatre with a comedy playlet about old New York, called "Her Dearest Friend," written by Glen MacDonough. Supporting Miss Ware in the cast of the offering are Nancy Lee, Anne Morrison, Eugene MacGregor and Sherman Wade.

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A PLEA FOR THE DRAMATIC STAR

By ERNEST CUSHMAN WHITTON

Where are the dramatic stars of yesterday? Is the theatre of tomorrow to see the star thrown in the discard, leaving the audiences with no favorite upon whom to bestow the lion's share of applause?

Take up a program of today and try to find an Adams, a Sothern, a Marlowe or a Forbes-Robertson! Of course I do not mean these players themselves but their replicas.

We cannot, of course, expect the same stars to remain with us forever, but the law of succession should hold as good for the stage as for any calling. The reason we rarely miss a noted public figure who drops from our midst is because his place is taken by a successor just as eminent—perhaps more eminent.

This held good in the theatrical profession up to the present era, and there is no good reason why it should not continue to the end. But just now there seems to be a lapse.

Why should this be so? There are just as many ambitious actors today as there ever was. Just as many progressive managers and just as many playwrights, perhaps more, for the stage has progressed in common with the rest of the world. The average production is on a higher plane than that of twenty years ago. The average actor is more proficient in his art and the average playwright more skilful in his technique.

As an illustration. How many plays, which were considered masterpieces of dramatic writing in the year 1900, would not be considered old fashioned today?

But, to return to the star.

Take a glance at the roster of the dramatic theatre of today and you are astounded to find how few stars it contains, as compared with the roster of a fifth of a century ago.

Twenty years ago our dramatic firmament boasted of more than one hundred stars, each with a large following, whose appearance was, almost invariably, a guarantee of good business for the theatre in which he or she appeared. And shining about them were probably twice as many lesser lights whose names on the posters were also certain to swell the box office receipts to a greater or less degree.

Today, it is doubtful if the total number of dramatic stars—leading stars—reaches twenty-five and among them there are few who have a real following, and a good percentage of this few are those who were counted among the bright lights two decades ago.

From the very beginning of dramatic performances in this country, which occurred in the early 1740's, when Hallam brought his company from England to play at Jamestown, Va., and continuing for more than one hundred and fifty years, our stage saw the gradual growth of the star. And this growth played an important part in the advancement of our stage and the consequent popularization of the theatre.

When, not long after his Jamestown appearances, Hallam brought his company to New York to play in the crudely constructed little theatre down in John street, he was the star and the outstanding figure of the performance.

From that time until the close of the eighteenth century there were few successful companies appearing in this country that were not headed by a star.

In the early part of the nineteenth century, after the establishment of stock companies in New York and a few other cities, stars were brought over from England to play limited engagements as "visiting" stars, their supporting companies being the stocks of the theatres in which they appeared.

The average theatre attendance in those days was not what it is today and the manager depended largely upon the engagements of these visiting stars to bolster up his theatre exchequer. And rarely was he disappointed for, as a rule, they packed the house at every performance.

The elder Wallacks, father and uncle of Lester Wallack, were among the early English visiting stars.

They were followed by George Frederick Cooke who came here in 1810. Contemporary writers agreed that he was the greatest actor of his time and, despite the fact that he offended his audience at the Chatham Theatre, (where he made his American debut) by his pro-British utterances, his engagement was successful because of his art. Cooke died in New York in 1811, the year before our second war with England and was buried in St. Paul's churchyard, where his resting place remained unmarked until Edmund Kean, a fellow Englishman, placed a tombstone at his head more than ten years later.

During the eight years following the 1812 war the American theatre made little progress, due, no doubt, to the fact that English stars feared to test the temper of American audiences. It is true that during that period there were a number of theatres built in Eastern, Middle Western and Southern cities and stock companies installed, but the needed impetus given by stars was lacking.

In 1820 Edmund Kean came here and once more our theatre took a spurt. He became such a favorite that he paid us another visit in 1825, and great as was his success on his first trip he surpassed it on his second.

By this time the American stage, in common with other American institutions, had begun to be less dependent for its success upon foreign aid and here and there we saw a native player who had reached the stellar ranks.

Edwin Forrest, one of our first native born stars, and unquestionably one of the greatest tragedians of all time, was popular from almost his first appearance and had a large personal following for nearly forty years.

As the years went by the calibre of the stock company improved and we had William E. Burtons and Lester Wallacks in New York, the Walnut Street and Chestnut Street Theatres, in Philadelphia, the Boston Museum stock and stock theatres in Cincinnati, St. Louis, Chicago, New Orleans and other cities. But even in these theatres it was the exception not to play visiting stars and the names of Forrest, John R. Scott, Robert Craig and others were to be found on the programs several times each season with the stocks supporting them.

Later came the "combinations"—as they were first called—the traveling companies which played one play for the entire season, touring the country with it—the same as today—and each of these "combination" companies, whether presenting drama, comedy or farce, was almost invariably headed by a "star."

Thus, following the history of the American theatre from its inception in the middle of the eighteenth century, it will be seen that the star has had much to do with its development.

There is no doubt that the manager and playwright played an important part in the up-growth of the stage but he played no such part in its advancement as the star.

The writer believes that during the Edwin Forrest era that actor did more to popularize the theatre in America than all of the managers and playwrights who lived before him. Since Forrest's time there have been managers whose names have been assets to the productions they fathered as for instance a "Charles Frohman" production, or a "Belasco" production.

But potent as these names have been as managers for the last twenty-five years, it is doubtful if they could have had the same following had they operated in the days of Edwin Forrest.

Now, as to the stock company as a cradle for stars.

"There are no stars today because we have no stock companies," is a common expression, but it is neither wise nor truthful.

Forrest had no stock experience when at the age of eighteen he made his appearance as Young Norval. It is true that, as a boy, he and a number of his boy friends used to give "performances" in the cellar of his mother's home, but as Young Norval he made his debut on the professional stage and it was but a few years later that he became a visiting star.

Of course the better class stocks were excelient schools and many a star *did* graduate from them. But many of our best stars never appeared in stock. The best proof of this is in the fact that with the growth of the "combination" company came the gradual disappearance of the high class stocks. One by one they dropped out until at the end of the nineteenth century there few in existence.

But the star continued to be born and twenty years ago, early in the twentieth century there were more real stars in this country than at any time in the history of our stage—stars that were box office attractions.

During the season of 1904-05 there were appearing at one time at New York theatres Maude Adams, Ethel Barrymore, George Cohan, Henrietta Crosman, John Drew, Mrs. Fiske, Nat C. Goodwin, James K. Hackett, May Irwin, Edna May, Andrew Mack, Louis Mann, Robert B. Mantell, Nance O'Neil, Annie Russell and Charles Wyndham, a galaxy of stars that included in its attractions tragedy, drama, comedy drama, comedy, farce and farce comedy, and a galaxy that could hardly be duplicated today from the stage of the entire country. And then the New York public was seeing them all at one time!

During the same season, appearing through the country, as well as in the Metropolis, were: Viola Allen, Margaret Anglin, Julia Arthur, Blanche Bates, Amelia Bingham, Kyrle Bellew, Eugenia Blair, Clara Bloodgood, Mrs. Patrick Campbell, Mrs. Leslie Carter, Creston Clarke, Willie Collier, Nanette Comstock, Wm. H. Crane, Arnold Daly, Dan Daly, Pete Dailey, Lawrence D'Orsay, Robert Edeson, Maxine Elliott, William Faversham, Forbes-Robertson, Bertha Galland, Mrs. Gilbert, William Gillette, Ben Greet, Virginia Harned, Charles Hawtrey, Herbert Kelcey, Ezra Kendall, Wilton Lackaye, Wright Lorimer, Julia Marlowe, Melbourne MacDowell, Richard Mansfield, Nellie McHenry, Rose Melville, Henry Miller, Lewis Morrison, Chauncey Olcott, James O'Neil, Ada Rehan, Mme. Rejane, Florence Roberts, Eleanor Robson, E. H. Sothern, Otis Skinner, Denman Thompson, Marie Wainwright, Blanche Walsh, Frederick Warde and David Warfield, nearly every one of a distinctive type, and nearly every one with a following that presaged big business for the theatres in which they appeared.

Added to this list were also musical show stars as Frank Daniels, Jeff D'Angelis, Paula Edwards, Della Fox, Lulu Glaser, Mme. Schumann-Heink, De Wolf Hopper, Lillian Russell, Fritzi Scheff and Francis Wilson.

A few of these are with us to-day but you can count on the fingers of one hand those of them who are still with us and have retained their popularity. And who have taken the places of those who have either retired or crossed the Great Divide?

Where can you find stars to fill the places of Maude Adams, Julia Marlowe, E. H. Sothern, Nat Goodwin, Kyrle Bellew, "Billy" Crane, Stuart Robson, Dan Daly, Pete Dailey, Mrs. Gilbert, Ezra Kendall, Richard Mansfield, Denman Thompson, Frank Daniels and many others.

In the days gone by, the passing of a star was little noticed because a new star sprang into existence to make us forget, but that is not true to-day.

Coming down to 1923, there appeared on the New York stages during the week of April 2, attractions starring Cyril Maude, H. B. Warner, Mrs. Fiske, Ethel Barrymore, Louis Mann George Sidney, Lenore Ulrich, Alice Brady, Jane Cowl, Pauline Frederick, Rudolph Schildkraut, Lowell Sherman, Lionel Atwell, Jeanne Eagels and Margaret Lawrence.

Of these, the six first named are handed down from the "stage of yesterday," while the last five mentioned are newly made. And how many draw audiences who go to the theatre simply because they are appearing?

Twenty years ago the services of stars were in great demand. The manager who controlled one or more was reasonably sure of financial success. In those days the manager's chief difficulty was in fitting his star with a play and it was the work of the playwright to do this fitting. He made a play much as a tailor makes a suit of clothes. He took the measure of the star and wrote around the measurements, taking into consideration the star's limitations, and also his eccentricities and individual characteristics, which were part of the star's assets.

By this it is not meant to infer that there were no good plays written twenty years ago. There were, and many of them, but the average play of that era in which a star appeared, was used as a vehicle to exploit the star's individual characteristics and hence was dependent for its success as much upon the star it exploited as upon its own merit—and sometimes the whole burden rested upon the star. In consequence of this many a mediocre play won financial success because of the popularity of its star.

Motion picture producers were quick to discover the value of the star in the silent drama. They early learned that the public worshipped stars and hence they created them. They found that the pictures in which stars appeared were by long odds the best money getters. And while these same stars cost the producers tremendous salaries, the producers found the investment paid them.

Now, if this is true of the screen, is it not equally true of the spoken drama?

The part the star has played in the progress of the theatre is proof that he was necessary and if he was necessary in the building of it, he is necessary to keep it standing. The stars are fast falling by the wayside and unless those who control the destiny of our theatres are quick to realize this fact and take means to remedy it, the spoken drama stage stands to lose much of the prestige it has taken nearly 200 years to obtain.

If the star depends upon the tailor made play, then let us return to the tailor made play.

The motion picture with its star has made, and is still making, inroads on the spoken drama, and there is no telling where these inroads will lead if they are not checked, and they can only be checked by the producing manager making more stars.

Lew Lehr and **Nancy Belle** are rehearsing a new singing and dancing act for vaudeville. They will shortly be seen in the Proctor houses.

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Musical Director
NEW MISSION THEATRE
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Indefinite

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FROM THE
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GOOD LUCK
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FRED STONE

GREETINGS AND
CONGRATULATIONS!
MANY HAPPY BIRTHDAYS!

Sam Kuster
Characters

SAM H. HARRIS'
NEW YORK'S FOREMOST SUCCESSES

MUSIC BOX THEATRE
IRVING BERLIN'S MUSIC BOX REVUE

SAM H. HARRIS THEATRE
OWEN DAVIS in "Ice Bound"

FULTON THEATRE
MARGARET LAWRENCE in "Secrets"

MAXINE ELLIOTT'S THEATRE
JEANNE EAGELS in "Rain"

In Chicago

SAM H. HARRIS THEATRE
FRANK KEENAN in "Peter Weston"

NEW BOOKING FIRM FORMED

Herman Blumenfeld and Max Lowenstein who retired from the firm of Wirth and Blumenfeld, have incorporated H. Blumenfeld & Co., with A. E. Johnson and will continue to occupy the old offices of the former firm. The new concern will make a specialty of securing foreign vaudeville novelties for the American circuits. Mr. Johnson will sail for Germany early in June in search of new material and will be followed in July by Mr. Blumenfeld who will tour the entire Continent on the same mission. Louis Pincus is also associated with the Blumenfeld enterprises.

Eddie Clifford, formerly of Clifford and **Clark,** has been contracted to be featured at the Palais de Danse.

BEN ATWELL IN HOSPITAL

Ben Atwell, the well-known publicity director, is confined in the Lexington Hospital at Fifty-Seventh street and Lexington avenue, where he is now recovering from a nervous breakdown. The breakdown was hastened by an attack of bronchitis.

MIDDLETON PLAY FOR FAY

David Belasco last week purchased an unnamed play from George Middleton which he intends using as a starring vehicle for Fay Bainter who will come under his management next season.

Frank Reddock is planning to return to vaudeville in a revival of his comedy, "Mickey's Return."

BLANEY STOCK CLOSES

The Blaney Stock Company at the Gotham Theatre, Brooklyn, closed its season on Saturday night. "The God of Vengeance" with Rudolph Schildkraut and the original cast opened there on Monday for a week's engagement.

ACT MADE INTO SHOW

"Take It Easy," the Morris and Bernard vaudeville act which played several of the New York houses recently has been elaborated into a show which runs two hours.

The show opened on Monday at the Lafayette Theatre at 138th street and Seventh avenue.

Jewell and Rita are now completing a tour of the Pantages Circuit and have been signed for a repeat tour.

BLACK FACE SINGLE
GEORGIE HUNTER
"Don't Yer Girls"
SINGING—WHISTLING—TALKING
Permanent Address—CLIPPER—New York

VARDON and PERRY
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JAY ROLAND

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as featured by
GILDA GRAY
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TELL ME WITH SMILES
by CLIFF FRIEND
WALTER HIRSCH

Music Publishers
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N. Y.

THREE PROVEN SUCCESSES

"VILLAGE SCANDALS" STOPS

The proposed summer revue, "Greenwich Village Scandals," which was to have opened this month for a summer run at the Greenwich Village Theatre, seems to have had a chaotic wind-up. The show had been in rehearsal for several weeks under the direction of the Vagabonds, Inc., which is said to have the backing of a group of Greenwich Village restaurant men.

From what could be learned, it seems that Irving Weisenstein, who promoted the venture, sold the restaurant men on the idea that the show would be great exploitation propaganda for the Bohemian centre which has been hard hit lately through police raids and general crusades by the Washington Square Association. Weisenstein evidently convinced the investors that the show would be invaluable from an advertising standpoint and would undoubtedly stimulate a new interest in the village. At any rate, he convinced them that aside from its advertising value, he could manipulate the show to be another "Greenwich Village Follies" and quoted the earnings of the production of that series.

Instead of lining up a first class cast as promised, he assembled a cast of cabaret performers and amateurs. He had been rehearsing in a village hall for several weeks, attempting to stage the production himself. Some of the restaurant men financed the rehearsals and allowed him $75 weekly for administration expenses. Last Thursday, however, the money men refused to put up the cash, and when the company showed up for rehearsal they were notified by Weisenstein that the piece had been indefinitely postponed. He told the members of the cast that he intended to take action against the backers, but those who are in on the arrangement place little stock in this.

As for the actors who have rehearsed for several weeks, they have little chance of receiving any compensation whatsoever, inasmuch as the cast was made up of cabaret people who are not listed in the membership at the Equity. Weisenstein is unknown in New York theatrical circles. A canvass of the best informed people of Broadway could yield no information about him and the village folk knew less. It is the general impression that he attempted to cash in on the "crusading era" which has been troubling the village inn keepers for some time and which has reduced their business to practically nothing.

LAST "BAT" CO. CLOSES

The seventh or last touring company of "The Bat" will conclude its season at Kearney, Nebraska, on Saturday night, This was the coast company of the attraction which played throughout the Northwest. The members will be brought back from Kearney to New York immediately after the show closes.

Wagenhals and Kemper producers of "The Bat" will send six companies on tour next season with the first company opening early in August.

JACK SINGER BANKRUPT

Jack Singer, of No. 830 Seventh avenue, who last season had the unit show, "Hello, New York," on the Shubert Vaudeville Circuit, is the latest of the unit producers to file a petition in bankruptcy.

Singer, according to the petition, filed his liabilities of $124,507 and no assets. The principal creditors are Cissie Hayden, $20,000; Frank Dobson, $13,700; Phil Baker, $13,000; Gerald Gilbert, $2,625; Pederson Brothers, $5,775; Helen Ely, $4,200; Maurice Cole, $1,260; Sam Wilson, $7,550; Lon Haskell, $4,200; Betty Fuller, $1,500; Fritz Tidden, $250, all for services rendered in connection with the show; Isidore Herk, $16,500, money loaned; Arnold Rothstein & Co., $425, for insurance; Mme. Laurie Company, $8,500, for work, labor and services.

Singer's show was admittedly one of the best of the entire list of Shubert Unit Shows, but the expenses under which it was running was too great for him to keep operating, and he closed it early last December. On several occasions he playcd to the capacity of the theatre, but even with this came out on the wrong side of the ledger.

Singer was for years on the Columbia Circuit, but left with others to join the Affiliated Corporation in its unit show campaign. Several weeks after his show closed he went to Chicago and took over the management of the Frank Finney Revue on the Columbia Circuit and remained with it until the close of the season.

TO BAN DANCING MARATHONS

Dancing marathons in New York City will be done away with if the Corporation Counsel's offices invokes the aid of Section 802 of the Penal Law, which prohibits any sort of contest where the principals engaged actively take part in the contest for more than twelve hours at a stretch. The law was originally passed to prohibit six day bicycle races and those riders get around it by having partners who relieve them before the twelve hour period.

Joseph M. Lonergan, chief sanitary inspector of the Department of Health submitted the question to William J. Leonard, Assistant Corporation Counsel, with the suggestion that such contest might be prohibited under Section 802, which applies to contests of speed, skill or endurance. Mr. Lonergan would not say whether the Board of Health would take action if the Corporation Counsel's office didn't do anything in the matter. Violation of Section 802 of the Penal Law provides for a penalty of a fine of $1,000, three years in prison, or both.

ASTOR BUYS THEATRE

The Bronx Theatre Building at the corner of Melrose avenue and 150th street, was bought by Vincent Astor who several years ago acquired the adjoining property.

The theatre was built in 1908 and was one of the first theatres in the Bronx to play vaudeville and other forms of amusement.

AMES TO DO TWO

Winthrop Ames will make two productions early next season. One will probably be tried out the end of this month. It is entitled "Boule Cabinet" and was written by Eleanor Robson and Harriet Ford. Charles Bray has been engaged for the principle role. The other play Mr. Ames will produce will be the adaptation of a German play by George Kaufman and Marc Connelly. This play is now running in Munich, Germany, and while abroad recently, Kaufman witnessed its performance.

LYNN, HOBOKEN, CLOSING

The Lynn Theatre, Hoboken, booked by the Loew Circuit, will close its season on Sunday, May 13.

THE ZIEGFELDS RETURN

Florenz Ziegfeld, Jr., his wife, Billie Burke, and their daughter Patricia, returned from a sojourn at Palm Beach last Thursday. Upon their arrival in New York the Ziegfelds went to their home at Hastings-on-the-Hudson immediately.

"SUNBONNETS" OPENS THIS WEEK

"Sunbonnets" is the name of a new miniature production which will open in Keith vaudeville this week. The cast is headed by Edith Copes, George Griffin, Virginia Roche and Charles Chase. Emma Haig staged the act, the book and lyrics of which were written by Alex Gerber. Dave Dreyer wrote the music for the act.

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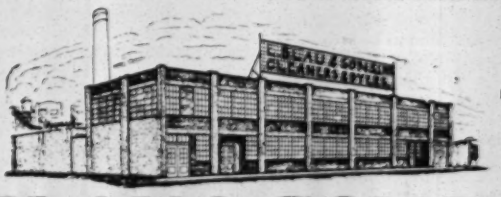

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I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

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with William Courtleigh

"You cannot lay claim to having lived until you have seen 'The Last Warning.'"—Robert Benchley in "Life."

THOMPSON & COVAN
in last word of dancing. After a successful season in vaudeville, sailing with Plantation Revue to open at the Pavilion, London, England.

COSMOPOLITAN OPENING DELAYED

William Randolph Hearst's Cosmopolitan Theatre, formerly the Park Theatre, at Columbus Circle, will not be ready to open until early in September. When Mr. Hearst first took over the lease on the theatre and began alterations several months ago, it was expected that the theatre would be ready for occupancy on June 1. However, Joseph Urban, who is in charge of the remodeling plans of the theatre had the entire interior ripped out and began plans for alterations that will cost in the neighborhood of $500,000. When the theatre is ready to open it will be a two-floor house instead of three floors, and will have a capacity of 1,800 instead of 1,520.

COATES MARRIAGE ANNULLED

Gertrude May Coates Benedict, formerly in the Greenwich Village Follies, under the stage name of Gertrude Coates, was granted an annulment of marriage under the Enoch Arden law, from Sidney Ray Benedict, by Supreme Court Justice Giegerich who heard the case last week.

Through her attorney Lyman Hess, of Hess & Lillenfeld, Miss Coates complained that her husband had been absent for the past five years during which time she never heard from him. Benedict disappeared in May, 1917, according to Miss Coates and all efforts to locate him have been of no avail.

VARDON and PERRY
HEADLINING
PANTAGES CIRCUIT

TRANSIENTS IN MAJORITY

Sixty per cent of a day's ticket sales for attractions in New York theatres is conducted with transients, according to Thomas J. McBride, head of the chain of ticket offices bearing his name, who last week celebrated the fiftieth anniversary of the formation of the McBride Ticket Agency.

In referring to New York's growth as an amusement center at a banquet tendered him by his employees at the Hotel Astor, Mr. McBride said:

"Fifty years of experience in helping people with their amusement going has left me with a pretty high regard for the character and habits of the average American man and woman. It is his own wife and daughter that you see with a man at the theatre in ninety-nine cases out of a hundred, not some other man's. And the plays that people want and that make the most money are clean, old-fashioned comedies."

Mr. McBride started in the ticket business when he was manager of the news stand at the old Union Square Hotel. During that time he claims that the biggest percentage of his business has been in supplying the demand of transients.

PRIZES FOR WRITERS

The Pioneer Writers' Guild of America, 9 Charles street, New York City, will award prizes amounting to $600.00 to writers and artists whose work has never been published. The award will be divided as follows: Four prizes of $150.00 each for the best short story, poem, play and cartoon.

JUDGMENT AGAINST BELLITT

Walter Brooks, who staged "Shuffle Along" and "Go-Go," was awarded a judgment of $200 in a suit against Henry Bellitt's producer of vaudeville acts, in the Third District Municipal Court last week. The suit was brought to recover on a promissory note of Bellitt's which had been due in March.

According to Brooks, Bellitt approached him after he had staged "Shuffle Along" and told him he could easily add $15,000 a year to his regular income from productions by staging vaudeville acts in his spare time. Bellitt continued that with his "drag" in the big time booking offices and with Brooks' ability they could undoubtedly clean up. After this conference, Brooks claims that he put up $500 as his half of the initial venture, which was a condensed version of William Gillett's play, "All the Comforts of Home," retitled "Hello Wife," and which served as a starring vehicle for Sager Midgely. The act went over and instead of drawing the profits it was further agreed that the money was to be pooled in additional acts. Several more acts were produced and in the meantime Brooks had signed to stage "Liza," a negro musical comedy. When he came to Bellitt for an accounting of his share of the profits, Brooks further alleges, Bellitt demanded half of his salary and royalty on the negro production, claiming that he was entitled to it, inasmuch as they were partners. The controversy dragged. Brooks explained that their arrangement or partnership was specifically for vaudeville acts.

Last November Brooks withdrew from Bellitt's office and was willing to call everything off providing Bellitt returned the $500 Brooks had given him as the initial investment. Later Brooks offered to settle for $200. Bellitt gave him a note for that amount, which was due last March. When Brooks presented the note, Bellitt invited him to sue him.

STEEL DIED INSOLVENT

BUFFALO, N. Y., April 30.—Leonard R. Steel, promoter of the L. R. Steel enterprises, in which the public invested more than $20,000,000 in three years, died insolvent. This was disclosed when Mr. Steel's will was filed for probate in Surrogate Court.

The will, drawn two years before the sudden death of the promoter and at a time when he controlled millions of dollars, made generous provision for his widow and other relatives. One clause created a trust fund of $10,000 for the care of the graves of all persons named in the will.

Following the filing of the will Walter M. Wilkins, Steel's personal lawyer and one of the executors, said Steel left no assets that could be turned into cash and that the trust created for the benefit of Mrs. Steel and other relatives contained only stocks in the Steel companies, which are now in the hands of receivers and of doubtful value.

OPERA SINGER SUES PAPER

Mme. Johanna Gadski Tauscher last week started suit in the Supreme Court against Henry E. Krehbiel, musical critic of New York *Tribune*, for $250,000, alleging libel, and suit for a like amount against the New York *Tribune* on the same grounds.

Mme. Gadski takes exception to an article which appeared in the *Tribune* on February 25, 1923, alleged to have been written by Krehbiel, in which allusion was made to the sinking of the Lusitania and the celebration that was held afterwards in the home of "one of the singers of opera," claiming that the article referred to her and that the things alleged therein were false and had "greatly injured her in her reputation and her profession."

The article to which Mme. Gadski took exception also stated, "The husband of the singer was arrested for violation of our laws by acts of conspiracy against Great Britain."

Captain Tauscher, who was the agent for the Krupps in the United States, was tried on a charge of conspiring to violate the neutrality of the United States during the early days of the war, but was subsequently acquitted.

SUNDAY SHOW BILL SHELVED

ALBANY, May 7.—The bill legalizing Sunday performances is not expected to be passed in the few remaining days of the 1923 session of the Legislature. After its passage in the Senate recently the bill introduced by Senator Levy, which would legalize theatrical performances on Sunday in cities where local authorities give their permission has been abandoned for the time being. The measure passed the Senate by a majority of one vote.

William Bradbury, formerly of Bradbury and Scully, is now doing a single.

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VAUDEVILLE'S MIGHTY INFLUENCE IN THEATRICAL HISTORY-MAKING

DURING LIFE OF THE CLIPPER

By JOHN H. RAFTERY

When the oldest theatrical publication in America announces the publication of its 70th Anniversary Issue, the very proposition opens the flood-gates of memory, of contrast, of reminiscence, of congratulations to those who have participated in, or even witnessed, the transformations, the expansions, the vicissitudes and the betterments which have befallen the American theatre and its people since THE NEW YORK CLIPPER began to represent them. Most of the then young artists, managers and attaches of American playhouses who read, with pride and avidity, the first issue of THE CLIPPER have passed out of the picture. The new generations of actors, managers, playgoers and writers live and thrive upon the great devotion, the infinite energy, the high ideals and the indomitable courage which the American theatre and its people have shown during the seventy years of THE CLIPPER'S long, brilliant and useful life.

There will be others to write of the artistic and industrial progress of the drama, of production, of attendance and of commercial importance achieved by the profession as a whole, but in seeking for the most potent and persistent agency for advancement, for democracy, for expansion and for popularity in the amusement world of this country, one must turn logically and inevitably to the history of vaudeville since its inception by Benjamin Franklin Keith and Edward F. Albee in Boston about a third of a century ago.

A third of a century! It is but half the lifetime of THE CLIPPER, and yet the files of this publication will record the giant strides, the miraculous improvements, the artistic betterment and the industrial progress brought to the service and exaltation of every branch of the theatre by vaudeville as it was conceived, practised and brought forward by the late B. F. Keith and his colleague and life-long friend, E. F. Albee, president of the B. F. Keith Vaudeville organization.

Seven Decades of Progress

In the early days of THE CLIPPER there was neither vaudeville, as we now understand the word, nor motion pictures. The American theatre, lyric and dramatic, was yet in its formative period. There were a few strong stock companies scattered among the principal cities, a number of great stars who visited these isolated sanctuaries of the drama, and a few (very few) traveling dramatic and opera companies who eked out brief, and often precarious, seasons on tour.

There was a form of entertainment known as Variety shows, an offspring of the London music halls and the Parisian cafes chantant, which ramified into many taverns, beer-halls, basement groggeries and western "honkatonks." In these phases of "Variety" the performers mingled with the audiences, selling drinks and sitting at tables with the polyglot and, often, boisterous guests. The "Extravaganza," burlesque and a higher form of Variety had begun to loom above the low level of these cheap and, usually, vulgar methods of bibulous entertainment, but it was not until B. F. Keith and E. F. Albee, with their seemingly Utopian dreams and exalted respect for the amusement-loving public, laid the foundations of American Vaudeville in Boston a third of a century ago, that the great forward and upward revolution in the theatrical institutions of this country began to take form and substance.

Vaudeville Led the Way

To say that Vaudeville has led the way in the artistic, material and social advancement of the American theatre as a comprehensive institution, embracing all branches of the stage, implies no invidious thought or implication as to the steady and strong progress made by all departments of our stage. But history and the sequential records of things theatrical, as published sequentially during the 70 years of THE CLIPPER'S activities, will bear out the statement that in improving the conditions of the artists, in bettering and beautifying playhouses, in considering and deferring to the public, in plans for patriotic and social service, in fostering the arts of every branch of the stage, American Vaudeville, as crystallized in "The Keith Idea" and carried out by E. F. Albee, has been the largest and most powerful agency for the advancement of both the art and the business of the American institution of the theatre.

The history of vaudeville is nothing but a sequential litany, a chronological catalogue of constructive projects and achievements realized for the cause of the theatre during a third of a century of sustained

E. F. ALBEE

devotion, incessant professional sincerity, wholesome principles and unfailing moral, material and artistic success. With that period the whole outlook of the artists' profession has been broadened, brightened and elevated. Within that period the physical equipment and adornment of the American playhouse, exemplified and demonstrated, by the noble palaces of amusement built by B. F. Keith and other great vaudeville institutions, have advanced to almost incredible perfection. Within that period representative and foremost artists of every department of stage art, grand opera, the drama, concert, symphony, recital, ballet, pantomime, comedy, farce and legerdemain, have honored (and been honored by) the American vaudeville stage.

Pioneers of Motion Pictures

In those swift years of artistic and material progress in vaudeville, the theatres, concert halls and opera houses of Europe and America were searched for the best and most illustrious artists. Every new vaudeville theatre in our great cities became "the latest model," literally (at the time) "the last word" in theatre construction, beauty, completeness. Then came the tentative and, at first, doubtful development of motion-picture photography.

This now mighty industry, this almost universally prized new art of the theatre, obtained its first important recognition and its first adequate presentation in the vaudeville theatres of this country. Through them it advanced out of its kindergarten days in hallways, "Nickelodeons" and peephole stages. It became a recognized feature of the best vaudeville entertainments and to this day vaudeville is one of the staunchest and most enduring bases for the prosperity and popularity of the great motion-picture industry, one of the richest and most potential of the great theatrical interests that sprang into life since THE CLIPPER launched its first issue 70 years ago. Certainly history, glorious and imperishable history has been written in this oldest of American theatrical journals, and its authentic annals will bear out the fact that vaudeville, directly or vicariously, has been responsible for most of the epochal changes which have come over the profession, its institutions and the attitude of the public towards their beloved playhouses.

Disappearance of Industrial Snags

Of hardly less enduring value to the artists than his enduring social and artistic betterment during the past three decades, has been the marked and permanent improvement made in his industrial relations with the managers and owners of vaudeville. Since the establishment of the Vaudeville Managers' Protective Association and the co-operative and symmetrical organization of the National Vaudeville Artists, Inc., the material affairs of the artists have known nothing but prosperity, security, peace, mutuality of interests and stability of contractual obligations.

Contracts both just and generous, strongly enforced and equitably adjusted, have helped to transform the professional lives of the artists of vaudeville, even as they have simplified and made pleasant the duties and requirements of vaudeville managers and owners. President E. F. Albee, of B. F. Keith's and his associates in the V. M. P. A., co-operating with the artists of vaudeville, have communicated both the sense and the sentiment of mutuality, of fraternal regard, of similarity, and even equality of interests, throughout the entire vaudeville branch of the profession.

With this potent and co-operative encouragement and aid, the National Vaudeville Artists, Inc., have grown into one of the best organized, most wisely administered, most economically maintained and most artistically distinguished organizations in the history of the theatre. With seven years since the completion of the N. V. A. organization, its members have enjoyed absolute industrial peace; its treasury has succored, aided and financed hundreds of aged, orphaned, sick and unfortunate members (and families) of vaudeville, its touring members have been guests of honor, entertainers, orators and toastmasters at some of the most distinguished patriotic, civic, social and commercial functions in every state in the union.

Sublimation of the Theatre

The mental, moral and material transformation of the theatre and things theatrical during the past 70 years would require a whole issue of THE CLIPPER to recount. The vaudeville side of it alone would exhaust the space allotted to one article. I could fill pages of significant writing, for instance, about the lengths to which E. F. Albee has gone in his cherished plans for bringing the American public always into closer touch with and understanding of other departments of art than those of the stage itself. The work and money he has expended upon achieving the best in architecture, in decorations, in sculpture and in painting for the vast public which constantly streams through the doors of the hundreds of vaudeville theatres which he controlled or with which he is affiliated.

Himself an expert connoisseur of art, Mr. Albee is expending a royal fortune in the collection and representative masterpieces of the world's greatest painters. Other men of great means and fine tastes, with a flare for pictures and sculptors intended for their own private galleries or as gifts to museums, for years have found in E. F. Albee both a shrewd and a daring competitor at the auctions and art sales of the world's masterpieces.

"What are you going to do with it?" somebody asked Mr. Albee recently when he outbid a dozen prominent competitors for possession of a costly oil painting.

That picture, like hundreds of other priceless works of the ancient, mediæval and modern masters, acquired within the past score of years by Mr. Albee, will be placed on the walls of the art gallery of one or the other of the B. F. Keith theatres, nearly every one of which now contains from five to fifty of the best examples of the master painters. Beyond and above his own personal knowledge and admiration of works of art, stands Mr. Albee's deep-rooted desire and plan to introduce them in an intimate and informal way to the American public. In this way he is gradually but steadily making his vaudeville theatres art museums, as well as a playhouses and civic forums; he is familiarizing his patrons with the names and imperishable works of the best and greatest painters; he is enhancing the refinement of atmosphere which has now come to be characteristic of the management, the artists, the patrons and the very buildings devoted to vaudeville.

An Inspiring Career

Readers of THE CLIPPER have reason to be proud of their favorite journal-historian, now 70 years "young," for in its pages are crowded more glorious history of the theatre and its people than all previous periods could show. It is a history which broadens and brightens as the years go on, and in all of its vicissitudes, its transformations, its golden days of prosperity and its dark hours of war or panic, the annals of the American theatre comprise the brightest and the most inspiring pages of the world's record in art. Of these none is more eventful, none more splendid, none more enduring in service to the profession and to the public, than those whereon is written the record of vaudeville as achieved during the last eventful half of the 70 years which THE CLIPPER now celebrates with this Anniversary Number.

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NEW ACTS

GEORGE McFARLANE & CO.

Theatre—*Franklin.*
Style—*Singing, dancing, instrumental.*
Time—*Seventeen minutes.*
Setting—*Full stage (special).*

George McFarlane, who recently closed with "The Springtime of Youth," has brought three people into vaudeville with him, with his return to that field. One of them, Herbert C. Low, has been seen with McFarlane in vaudeville as pianist on previous occasions. The others are girls, a Margaret Walker, who is featured, and Dorothy Duvalle, who plays the violin.

McFarlane calls his offering "A Song Fantasy," and evidently had intentions of doing an elaborate production. It is set in full stage, with several place drops for various numbers. All, with the exception of Miss Walker, appear in Colonial costumes, and it can be said to McFarlane's credit that he is one of the few men who can look fairly decent in lace collars, cuffs, and knee breeches. Miss Duvalle, who plays the violin wears a white powdered wig, such as was supposed to be worn by the dames of those times.

The program states that Miss Walker and Ray Perez arranged the dances, and that Frank Cork arranged the musical numbers. The latter, are for the most part, the same which McFarlane has been doing in vaudeville for the past few seasons, so there evidently wasn't much work attached to the arrangement of the music. As for the dances, all are solos by Miss Walker. Her costumes are gorgeous, every one of them a beautiful creation. She herself, is very beautiful, —but except for some good work with splits, we fear we cannot go into as much ecstasies over Miss Walker's dancing as we could over her appearance. Her kicks are amateurish, and the routines weak, except for the splits.

McFarlane sings "The Bells of St. Mary's," "The World is Waiting for the Sunrise," a new number, "Dorothy," and "Marquita." Miss Duvalle does a violin solo, but hasn't selected a very effective number for it.

To us the act doesn't mean a thing when McFarlane isn't singing. His voice is better than ever, and we sincerely believe that he'd get better results with his single than with this offering.

G. J. H.

BEZAZIAN AND WHITE

Theatre—*Hamilton.*
Style—*Concert.*
Time—*Fourteen minutes.*
Setting—*One and two (special).*

Bezazian and White offer an unusually good concert routine for a vaudeville team spotted number two in a split week vaudeville house. They use a special drop in one, which is drawn aside in three different places, one side to disclose Miss White at the piano for an accompaniment to Bezazian, who enters from the other side, and also in the center which opens for a scene in two with a special place drop for numbers.

Bezazian sets the act nicely with the opening number, which is the "Prologue" from "I Pagliacci." In addition to having a remarkably good voice, his rendition of this is the best we've seen in vaudeville in years. He follows up this number with an announcement about the one following, stating that it was written by the late Caruso. The number is "Dreams of Long Ago."

A cornet solo by Miss White, using "Carnival of Venice" for a display of technique on that instrument, scores and is followed by the "Song of India" played with the cornet muted, while Bezazian sings the number off-stage. The finish is done in two, both singing the "Song of Love" from "Blossom Time," the woman showing a fairly good soprano in addition to her other talents in this number.

MABEL McCANE & CO.

Theatre—*Jefferson.*
Style—*Comedy sketch.*
Time—*Twenty minutes.*
Setting—*Place drop in "two" (cycs)*

Mabel McCane has given "Will O' The Wisp" the air and has blossomed out with a clever little comedy offering less complicated and much more entertaining than her last vehicle. In her present act she is assisted by two men, and has the role of a newly-wed wife who comes from a small town where she was accustomed to hear all of the gossip and bits of scandal making the rounds. Her persistence in listening at the window while the neighbors quarreled, and her composer husband is trying to sell a song to a publisher is productive of many laughs. Miss McCane is wholly adequate in the part and her two assistants were capable. An elderly woman has a small part, screaming in the offering as the neighbor's wife. The act scored when reviewed and the action was always satisfying, with the possible exception of a few moments when there is a repetition of the same business and toward the close of the act as was done earlier. This shouldn't be prolonged any more than absolutely necessary or it will seem to drag a bit.

The act opens with the entrance of the composer leading the publisher into his flat to hear his new song. He calls for his wife repeatedly yelling "Coo-Hoo" "Elsie," but no answer. The publisher remonstrates with the writer for wasting his time, etc., and finally leaves saying that he will be upstairs in another studio and may return in ten minutes. The wife is wanted to sing the song.

After the publisher leaves, Elsie comes from in back of a screen near a window, apparently having heard her husband calling but was much more interested in what she overheard of a neighbor's altercation with his wife. The husband raves about the publisher, his song and the money they need from its sale, but the wife interrupted every second with reports of the progress made by the people across the court in their scrap. In fact, she insists that he put out the light so that she could see better at the window. In the meantime an occasional scream is heard from the alley. The more the composer raved about the dire need of the publisher's money the more interested his better half became in the neighbor's fight, even to the extent of not being able to keep quiet a moment.

The publisher returns and the wife is induced to sing the ballad, only to have one ear open for stray words from the scrappy couple across the yard. At one time she leaves the piano flat and rushes to the window. The publisher looks at his watch and finds that he has but three more minutes to give the young composer. She launches into the song again only to add to the lyric that the girl in the other flat was "yelling for the police." Both men were exasperated and she gets a few words of good advice from the publisher, while her husband told of her being from a small town etc.

When the publisher advises her to "Coué" and say "That fight doesn't concern me at all," she adds this in the song when she hears the woman screaming for help. All of which gathered many laughs. Finally they learn that the new noise developed across the court is that of a woman yelling for the cops and that there is a robbery. The publisher recognizes his wife's voice as the one calling for help, which is different for him. He rushes out and the couple go into their ballad plus a little love making for good measure.

M. H. S.

Helen Baxter, who is now appearing with Wellington Cross over the Orpheum Circuit, has been engaged to appear in the cast of "Guilty," to be produced by A. H. Woods next season.

"INSPECTOR GENERAL," RUSSIAN PLAY, AT THE 48TH STREET

"THE INSPECTOR GENERAL," a comedy in four acts by Nikolai Gogol translated from the Russian by Thomas Seltzer and Samuel S. Grossman and presented at the Forty-eighth Street Theatre by Maurice Swartz, Monday, April 30, 1923.

CAST

Anton Antonovitch	Walker Dennett
Anna Andreyevna	Edna Von Buelow
Marya Antonovna	Anna Broom
Luka Lukich	Emil Hoch
Ammos Flodorovich	William T. Hayes
Artemy Filippovich	Walter Armin
Ivan Kuzmich	Arnold Mural
Piotr Ivanoch Dobchinsky	Royal Tracy
Piotr Ivanovich Bobchinsky,	W. A. Whitecar
Ivan Alexandrovich Khlestakov,	Maurice Swartz
Osip	William A. Norton
Ukhovertov	Ben H. Roberts
Svistunov	Arthur Ludwig
Derzhimorda	A. Boyarcky
Fevronya	Florence Earle
The Sergeant's Wife	Ruth Tomlinson
Servant at the Inn	J. Monte Crane
Mishka	A. K. Miller
Avdotya	Celia Koch
Doctor	John Kline
Koropkin	Edward M. Grace
Artemy's Wife	May Harmon

Unlike most of the Russian plays we ever saw "The Inspector General" starts out as a comedy and does its best to live up to its early promises. Also, unlike most of the Moscovite productions we ken, this piece was presented in English, and, in the same spirit of dissimilarity, it falls far short in its ability to please. "The Inspector General" was fortunate enough, early in its career, to receive the official sanction of the Czar. It must be that this stamp of approval in Russia corresponds to our stamp of "Sterling" upon silverware—we never stop to question whether or no the marking is honest. Suffice to say, Russia has accepted "The Inspector General" as a classic for the past century. Of course, Russia has accepted without question a number of other things, with the exception of safety razors, so that is no reason why America should follow suit. As presented at the Forty-eighth Street Theatre last week, "The Inspector General" is disappointing, descending at times to the broadest burlesquerie ineptly applied.

An impecunious nonentity from St. Petersburg arrives in a provincial Russian town and is mistaken for a representative of the Czar. He is dressed in the height of fashion though without a cent, and the townspeople are overawed at his grandeur and metropolitan ways. The officials are keenly conscious of their dishonesty and bribe the supposed emissary, showering upon him money, dinners and other supposed perquisities of his position. He also plays the gay Don Juan to their wives and daughters. Making good his escape with the booty he writes to a friend who discloses to his self-made dupes the trick they have played on themselves.

Outside of Swartz, recruited from the Yiddish Art Theatre, the cast is wholly inadequate, not so much because of any lack of histrionic ability as because of the ability to make the different interpretations of various rôles harmonize.

ALLEN HELD ON LARCENY CHARGE

Paul Allen, theatrical agent, with offices in the Gaiety Theatre Building, was held in $2,000 bail on a charge of grand larceny, when arraigned in the West Side Court last week. Several vaudeville actors, appearing as complainants, alleged the agent received sums of money from them on the promise of securing engagements and that when the engagements failed to materialize he refused to return their money.

BOSTON "FOOL" TO RUN

Arrangements were completed last week by the Selwyns to have "The Fool" remain at the Selwyn Theatre, Boston over the Summer period.

"IF WINTER COMES" CLOSES

"If Winter Comes," with the English star, Cyril Maude, closed at the Gaiety Theatre on Saturday, after a short run, which commenced on April 2. The play, an adaptation of the famous novel of the same name, which broke all sales records, was expected to be a big success, but failed to hit both in England and this country as well.

Mr. Maude and his company will remain in this country and will present a new comedy by Frederick Lonsdale called "Aren't We All?"

"POPPY KISS" NEW DRUG PLAY

"The Poppy Kiss," a new play written around the drug habit curse, will be seen on Broadway next season with Mary Newcombe in the leading role. The play, which is by Catherine Chisholm Cushing, was tried out in Los Angeles by the Wilkes Stock Company, of which Miss Newcombe has for the past three seasons been a member.

"YPSILANTI" AT THE CARROLL IS DULL COMEDY

"MY AUNT FROM YPSILANTI," a comedy in three acts, adapted from the French of Paul Gavault, by Henry Baron. Presented at the Earl Carroll Theatre, Tuesday evening, May 2.

CAST

Percival	Colin Campbell
Mrs. Armitage, from Ypsilanti,	Alice Fischer
Charles Wharton	Richard Sterling
Lucy	Jane Richardson
George Harper	Paul Gordon
Peggy	Florence Shirley
John Harper	Frank Andrews
Mrs. Harper	Zeffie Tilbury
Elizabeth Hammond	Gypsy O'Brien
James	Albert Hyde
Mary	Kay Barnes
Dr. Bunce	William Eville

The new play at the Earl Carroll is another example of a good French farce gone wrong through translation and poor acting. The locale is changed from the Latin quarter to Greenwich Village, but what is smart and funny in the former appears to be unfunny and stupid in the latter. There is little or nothing to the plot but a deliberate attempt to complicate it through the efforts of a model who happens to say she is the wife of one of the male principals in the home of a friend they are visiting. Why should it appear to be so terrible if they are assigned to the same bedroom when the audience is led to believe that they are unusually intimate as it is?

Other parts of the show has stretches of dialogue discouraging to the average theatre-goer, yet done by competent and attractive feminine actresses, including Florence Shirley, Gypsy O'Brien and Jane Richardson, Colin Campbell and Paul Gordon, bore the brunt of the rest of the show.

The story of the play concerns a couple of village residents dabbling in art and a model. One of the artists goes back home to Virginia and meets his fiancée. His friend follows him South shortly afterward, and the model in the case also travels along. At the Virginia mansion the model deems it expedient to lie and say she is Charles' wife. Charles also lies and agrees with the girl. Later a telegram is received saying that Charlie's aunt is dead, and the best thing for them to do is to get near the rest of the mourners and the place where the will might be filed for probate.

The aunt, very much alive, breezes in and the fun began. Florence Shirley, of Greenwich Village, offered the only performance in the second act that made the play possible at all. Most of the others in the cast seemed to be hindered by inadequate direction or just poor material. The third act added to the bad features of the piece instead of finishing it off to any good advantage.

Larry Harkins has been signed for twelve weeks over the Loew Circuit.

"PRIDE," COMEDY DRAMA, PLEASES AT THE MOROSCO

"PRIDE," a new comedy-drama, in three acts, by Thompson Buchanan. Produced by the Morosco Holding Company at the Morosco Theatre, Wednesday evening, May 2.

CAST

Thomas Burton	William Austin
Alicia Burton	Martha Leffler
Bell Boy	Leroy Kenneth
Fisher	Wm. Sellery
Victor	Eugene Redding
Duc de Valmont	Fred L. Tiden
Peter Bohn	Robert Fisher
Richard Stevens	Leon Gordon
Audrey Valmont	Juliette Day
Duchesse de Valmont	Hilda Spong
Mrs. Bohn	Camilla Dalberg
Andrew	Fred J. Martell
Anderson	Beach Cooke
Mrs. Hathaway	Edelaine Roden
Morgan Howard	Kenneth Dana
Estelle Winthrop	Mary Fisher
Mrs. Chester Wilson	Jane Hope

Thompson Buchanan, who was one of the first playwrights to appreciate dramatist possibilities of the reactionary period after the war, from which he cut his cloth for "Civilian Clothes," has dished up another after war theme in his latest play, "Pride," which made its metropolitan bow at the Morosco Theatre last Wednesday night.

This time he has selected his central character from foreign shores. He is an unregenerate French nobleman, who has lost his fortune in the war. In his heydey he was a central figure of the night life of Paris and contributed to the nest egg of more than one headwaiter, to say nothing of his generosity to the ladies of the stage. He had deserted his wife and daughter and when the crash came, reducing him to poverty, he foraged to America to accept the menial post of a waiter in a fashionable hostelry.

His experiences abroad had taught him that a waiter may not have great social standing, yet had lucrative possibilities. He evidently expected to run across a prototype of himself in his better days and harbored an earnest desire that when he found him he would be equally generous.

The wife and daughter also come to America. They settle down in an elite set that patronizes the place in which the estranged husband works. The former Duchess ignores his presence, but there is a tie between the father and daughter that is too great a barrier for her to batter down. Consequently everything is ironed out to the satisfaction of everybody before the final curtain falls.

Fred Tiden gives a splendid interpretation of the Duc, while Hilda Spong and Juliette Day render capable support as the wife and daughter.

As to the drawing power of the play, it is problematical if there is a public sufficient to support a play of this sort. Though bright in spots, there are times when the characters do not ring true and other moments when the piece becomes purely of the theatre.

MARY YOUNG IN MALDEN STOCK

Mary Young began a ten weeks' season in stock in Malden, Mass., last week. The company will present during the summer "Romeo and Juliet," "Common Clay," "Believe Me, Xantippe," and others.

John O'Brien, who played the part of "Polonius" with John Barrymore in "Hamlet" has been added to the cast of the National Theatre Company's production of "As You Like It," which will have its initial performance at Poli's Theatre, Washington, D. C., on April 16th.

Libby and Sparrow have been signed by the Shuberts for the new "Passing Show of 1923," which will follow Al Jolson in "Bombo" at the Winter Garden.

"NIGHT OF LOVE" CLEVER

The bedroom farce, which has done service in vaudeville, musical comedy and legit, is none the less glorified to the operatic potpurri, "A Night of Love," which served to sustain the Russian era at Jolson's Fifty-ninth Street Theatre, erstwhile domicile of the Moscow Art Theatre. The latest opus is propelled by the Russian Grand Opera Company, which was seen here last season.

It is quite true that the audience is not invited into the secret precincts of the widow's boudoir. They are not as fortunate as the lover to whom she tosses her key in the second act. But in situations and dialogue, one knows there is a boudoir scene even if they don't parade the Ostermoor set out for public perusal.

The story tells of a youthful couple whose love is opposed by parents. A student called Andrei and a widow named Karolina conspire to aid the lovers. The young man makes love to the maiden's mother and Karolina ensnares her father.

There are some spicy doings and some well-prepared music. The piece has been assembled, rather than written, by Valentin Valentinov. It borrows its melodies from a varied collection of light and heavier operas and seemingly plays no favorites when it comes to borrowing the tunes. The dialogue is a slap at the Avery Hopwood style and, while registering for its naughtiness, does not have the finesse qualities of our own Avery.

The spice angle is undoubtedly a happy thought for the producers and will undoubtedly attract many to the theatre, if only to observe whether the Russians can be as naughtily discreet as the French. Then, too, the melodies are rehabilitated with timely lyrics and the combination brings the desired result.

As for the singers, they are about as lusty-lunged a collection that has thus far graced the local boards. Nina Gusieva, as Lisa, the eloping doughter, gave a creditable rendition of her role. Among others who scored in the performance were Nicolai Mamonoff, Barabara Loseva and Effim Vitis.

KEITH STOCK OPENS AT ALHAMBRA

The Keith stock company opened at the Alhambra Theatre on Monday, May 7, offering "Lawful Larceny" for the first week's program. The company will give ten performances a week, including four matinees, which are on Tuesday, Wednesday, Thursday and Saturday. The prices for the evening range from fifty cents to a dollar top. Matinees range from fifteen cents to a half-dollar top. Paula Shay and Wilmer Walter play the leads, Flora Gade, the ingénue; Harvey Hayes and Lorraine Bernard, the second leads; Ralph H. Sprague, the juvenile; Homer Miles, character, and Thomas Coffin Cooke is the director of the company. "The Demi-Virgin" will be offered next week.

Vaudeville concerts of eight acts are to be played every Sunday all through the Summer. They will be booked by I. R. Samuels, who booked the regular bills into the house.

TENNIS CHAMP TO ACT

William T. Tilden 2d, tennis champion of the world, will play the title role in Booth Tarkington's "Clarence," in the Lyceum Theatre, Sunday evening, May 13, for the benefit of Life's Fresh Air Fund. The supporting cast will be recruited from the Concord (Mass.) Players, under the direction of Samuel Merwin. The company has already given the piece several times in Concord and Philadelphia. The committee in charge includes Charles Dana Gibson, Frank Crowninshield, Marc Connelly, Margalo Gillmore, Robert C. Benchley and Robert E. Sherwood.

Martha Shelby and **Hubert Kinney** have been engaged as feature dancers in "Sun Showers," which is going into Boston for a summer run.

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NEW ACTS

FRANK MAYNE & CO.

Theatre—*Proctor's 23rd St.*
Style—*Protean playlet.*
Time—*Fifteen minutes.*
Setting—*Special.*

Frank Mayne, the protean actor, has revived his playlet, 'The Third Degree," which he did here a number of years ago, when the protean playlet was having its vogue.

The action is set in the chief inspector's office at Police Headquarters. The chief is investigating an arson case. There have been seven witnesses to the crime and they have been called to testify in hope of building a strong web of evidence against Jim Warner, the suspect. The enaction of the piece gives Mayne an opportuntiy to appear as a Chinese, a half-witted boy, a Dutch grocery man, an Italian laborer and Warner, the culprit, since he plays all of these roles.

Through interviewing the witnesses the inspector has built a strong case of circumstantial evidence against Warner. The latter is obdurate and will not confess. Finally he is "sweat" by third degree methods. He is told that his sick child has perished in the fire. This breaks him all up and sends him into a strong emotional scene. Just when the inspector thinks his nerve has been broken, word comes to the chief that the Italian has confessed. Warner is restored to his wife and child at the curtain.

Mayne does remarkably well in his portrayal of the various charcters, most of which are patterned as comedy relief for the strong role of Warner. However it is in the latter part that the star really shines. Mayne is supported by a man, who plays the inspector and a woman who does the wife bit at the finish.

Although a trifle old fashioned for modern vaudeville the playlet did well here and undoubtedly can duplicate this success in the other small time houses. At any odds it makes a splendid vehicle for Mayne. E. J. B.

ZELDA SANTLEY

Theatre—*Jefferson.*
Style—*Impressions.*
Time—*Seventeen minutes.*
Setting—*In one.*

Miss Santley gives impressions of several well known stars. She has a favorable personality, has the style of working and characteristics generally affected by Gus Edwards proteges, and has evidently studied the Winter Garden graduates. All of which goes toward making her a clever showgirl.

Her opening words were brief and she started with an impression of Eddie Cantor, done with the aid of white rimmed goggles. Pat Rooney, was done next, Miss Santley proving to be a graceful stepper. A derby hat was worn during the dance. Fannie Brice, singing "Mon Homme," followed and this number was done with a dramatic touch, that closed the first part of the act to a strong hand. A black shawl and hat helped.

Taking the covering from in front of a sign containing a number of names, she did a few more bits as requested by the audience. These latter included Gallagher and Shean, done with red fez and cigarette holder, etc. Jimmy Hussey, singing one of his favorite songs, Al Jolson, singing "Coal Black Mammy," and Norah Bayes doing a published number, with a bit of jazz in her movements.

Having a good voice, and capable of putting a song over for a hit if done straight, all of Miss Santley's efforts were unusually well received. Impressions of well known stars are being done at the big time theatres by some who would probably prove strong competition to Miss Santley at present, but with more work she should be able to hold her own against any of them at the larger houses. M. H. S.

HARTLEY POWERS AND CO.

Theatre—*Hamilton.*
Style—*Sketch.*
Time—*Eighteen minutes.*
Setting—*Full stage.*

Hartley Powers and Company are doing a very clever comedy offering of newly-married life which will undoubtedly find the going easy in most theatres. It concerns a newly-wedded pair who are still supremely happy in their love for each other after three months of marriage, and the efforts of a meddling so-called friend to upset this happiness by trying to open the husband's eyes to the fact that there is no such thing as love, but that marriage is based on a financial system alone.

The husband, in order to get rid of this nuisance, and at the same time, of the doubts which he had created in his mind, wagers that his wife would love him whether he had money or was broke. They arrange to test her, and the husband writes a fake message which is supposed to be from his brokers telling him that he has been wiped out. When the wife comes in, he gives her the message asking her to read it as his eyes are strained. She does, and then falls all over her husband and tells him that she loves him more than ever, and will pawn her jewels, her clothes, in fact, everything, to get him money. He gives the cynical friend the Ha! Ha! and collects the fifty dollars wagered. He also lectures on the business of minding other people's business. After the friend exits, the wife demands to know what it is all about, reading the message he gave her, which was to the effect that " no matter what you are told, love me, make love to me" and gave her further instructions. Incidentally she takes the fifty he had won from him. C. J. H.

ARTHUR TERRY

Theatre—*Proctor's Twenty-third Street.*
Style—*Novelty.*
Time—*Twelve minutes.*
Setting—*In one.*

Terry is a cowboy comic attempting the line of stuff Will Rogers has been doing for years. He stalls around with a lariat and doles out a line of topical chatter, sandwiching a few roping tricks between the monologue. For the last half of the offering he is assisted by a girl, who works from a stage box and whose inquiries serve to "feed" for some wise-crack answers. The girl assumes the role of a suffrage representative and questions him as to his views of women's rights, not forgetting to utilize the bonus wheeze and other stuff along this line.

Terry does a few good rope tricks and a couple of rope dances, which get over nicely. His chatter is bright and more or less humorous, but it is the sort that takes a Will Rogers to get it over. Nevertheless, Terry's act should be a good feature for the small time houses. E. J. B.

WARDELL & DOYLE

Theatre—*Proctor's 58th St.*
Style—*Talk and song.*
Time—*Fifteen minutes.*
Setting—*In "one."*

This combination is composed of Patsy Doyle, the monologist and a comely blond woman. The latter is supposed to be a personnel director for an employment agency. Doyle plays a "boob" applicant with a natural aversion for work. For every job she proffers he finds an "out" and makes it distinctly understood that he is seeking labor or permitting it to overtake him. This furnishes the comedy theme of the skit, which is enhanced by Doyle's droll delivery. At the finish he does a comedy number and dance that provides a great finish.

The act is a great set-up for the family time and will undoubtedly do well. E. J. B.

VAUDEVILLE

CHARLES B. LAWLOR AND DAUGHTER

Theatre—*Regent.*
Style—*Songs.*
Time—*Twenty minutes.*
Setting—*Interior.*

The act starts with a moving picture hooking up Lawlor, the veteran song writer and actor, with the Al Smith gubernatorial campaign. The curtain rises on Lawlor seated in an armchair while a young man at a piano plays over his newest song. The daughter enters, refers to their new act, and proposes holding a rehearsal then and there, reproducing the family living room on the stage. Lawlor and his daughter then sing "The Upper Ten and the Lower Five," harmonizing well. Lawlor, after telling how "The Mick That Threw the Brick" came to be written, sings that old favorite. The daughter sings "Heart to Heart," and Lawlor rendered a lullaby for a finish, saving "The Sidewalks of New York" for an encore. The act is quiet and clean, and Lawlor works with the ease and confidence of a man who knows the public remembers him. He does nothing that would lead anyone in the audience to suspect he is blind and gets by strongly, entirely on merit and the love the audience has for his songs. The act is sure to succeed no matter where it plays, as it is a question of a gentleman's personality being projected across the footlights and registering and is not based on sympathy. C. C.

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NEW ACTS AND REAPPEARANCES

HITE AND REFLOW

Theatre—*Franklin.*
Style—*Dancing and singing.*
Time—*Ten minutes.*
Setting—*Full stage. (special).*

Hite and Reflow, assisted by Les Poe at the piano, offer more punch and entertainment in their ten minutes than the average dance act which closes a bill does in fifteen. They use a beautiful setting, and open with a Chinese number which leads into a fast waltz number, including some good acrobatic and whirlwind work. The pianist sings a prologue to each number succeeding the opening one. The girl does a popular song in a good "coon-shouter" voice, ending with a vocal imitation of a cornet which was very good. A Bowery number done by the two, was well-done, except for the fact that the male dancer tried to do the "tough" character in a voice dangerously near a falsetto.

A "Snow-Man" dance was done for the finish, consisting mostly of sensational whirlwind steps and made a sure-fire close for the act. They'll score easily in most houses. G. J. H.

DUPREE & CARLTON

Theatre—*Proctor's 23rd street.*
Style—*Comedy and songs.*
Time—*Fifteen minutes.*
Setting—*In one.*

Jeanette Dupree, a burlesque favorite of yesteryear, has joined forces with Violet Carlton in a new vaudeville act, "The Widows." The act is prefaced by several comedy slides, one of which states that one of the widows is grass—the other sod. Another caption credits the comedy to James Madison.

At the opening the Misses Dupree and Carlton are seated on a bench and sing "Merry Widow" number called "How We Miss Our Darling Husbands." Miss Carlton works straight, while Miss Dupree handles the comedy of the offering and puts it over in great style. After the song they go into some clever comedy stuff that keeps the mob roaring and counter with an improvised version of "The Sheik of Araby." Another comedy duet, "Am I to Blame," gave Miss Dupree excellent opportunity for comedy interruptions. Although put over in a burlesque tempo her stuff never failed to register. For a closer they did another double, "Bang On Your Tambourine," which took them off to vociferous applause. E. J. B.

KENNEDY BROTHERS

Theatre—*Proctor's 23rd St.*
Style—*Blackface comedy.*
Time—*Fifteen minutes.*
Setting—*Special.*

This is one of the best blackface comedy skits that has been seen in local houses in some time. The set represents an exterior of a county jail with the boob nigger behind the bars and the wise jake promenading on the outer side. They go into some comedy stuff by way of explaining the other's incarceration. The jailed blackbird volunteers that when the policemen entered the hennery and inquired "Who's there?" he replied "Nobody but us chickens." The gag is an old one yet it brought roars of laughter. A comedy escape bit was good for many more chuckles and the boxing bit at the finish, although not new, was good for many more yells.

The act is just the sort of stuff the small time mob want. It is above the average and at times has big time possibilities. E. J. B.

WALSH AND ELLIS

Theatre—*Hamilton.*
Style—*Comedy, singing and dancing.*
Time—*Eighteen minutes.*
Setting—*In one.*

This team combines the half of the former act known as Walsh and Edwards, and Frank Ellis, formerly with "A Dress Rehearsal." As far as the new combination is concerned, it should be ideal, but the two need material that is much better than what they are using before they will go over as they deserve to. Frank Ellis is a very clever comedian, especially with ad lib comedy, but evidently seems to be depending on ad lib work to get this act over. However, while remarks like, "People are dying every day who have never done so before," which belongs in the act, and the addition, after looking over the small-sized audience, "And I think we're going to be two of them," are funny to an audience consisting of actors, they don't mean a thing to an audience in Washington Heights, the Bronx, Brooklyn, or any other place.

Mary Walsh is very pretty, and a sweeter personality couldn't be found. She has a good individual inning with an oriental solo dance, which includes some good splits and back-bends.

At present the two score on the merits of their own personalities and abilities. With good material they'd be show stoppers. G. J. H.

PETERS AND LE BUFF

Theatre—*Jefferson.*
Style—*Casting.*
Time—*Ten minues.*
Setting—*In three.*

The team is equipped with a small sized trampoline and rigging, and doing for the most part an ordinary routine that will be good enough for the three-a-day when they have perfected themselves so that they move along faster. At present they seem to work a little clumsy.

Both do some fair bouncing and somersaults, and the larger of the two men handled his partner, who did the maid-air stunts, which included at least two good tricks. It would help if the act, especially the early part, was cut about a minute or two and whatever is going to be done, done fast. M. H. S.

CARTER AND CORNISH

Theatre—*Alhambra.*
Style—*Dancing.*
Time—*Eight minutes.*
Setting—*In one.*

Two colored chaps, attired in silk mohair suits, offer a routine of numbers which makes one inclined to give them full credit for the truth of their billing, "Vaudeville's Speediest Dancers." They open with a duo clog dance, doing very good taps, and fast work. A solo clog number, incorporating a series of difficult wings is offered by one, and followed by a song rendered by his partner. The singing is evidently used for breathing space, for they had the orchestra play so loud the voice couldn't be heard above the music, and perhaps it was just as well that way.

A soft shoe number, a song by both and a fast eccentric completed the routines. When it comes to fast dancing, these two chaps can hold their own with anyone. They'll go on any bill, and in the big houses are great for the number two spot. G. J. H.

The Dixie Four will open for a tour of the Orpheum Circuit in August.

REVUE LA PETITE

Theatre—*Regent.*
Style—*Revue.*
Time—*Eighteen minutes.*
Setting—*Specials.*

Six girls compose the revue, all of them good-looking and good dancers and one or two of whom have fair voices. There are four or five different settings used, all artistic. The act opens up with a Dutch scene, one of the girls, dressed as a boy, singing to a girl in a mill while three other girls are used for atmosphere. The song is ill-chosen and put over in an amateurish way. The dance for the finish lacks polish. One of the girls does a song in one that gets over fairly well and the act goes to three with a nymph dance, fair, but nothing remarkable. "Lonesome Waltz" is sung and danced well and the "Wooden Soldiers" effect is well staged. The jazz toe dancing for the finish, with every one of the girls doing a specialty on her toes and all six working together for a finish is the best thing in the act and gets a good hand. The real need of the act is a man, one who can hold the thing together with a powerful voice and relieve the monotony of nothing but girls. As it is now the act will be flash for pop houses and good for an early or closing spot on the big time. C. C.

MLLE. IVY & CO.

Theatre—*Regent.*
Style—*Dance.*
Time—*Twelve minutes.*
Setting—*Special.*

This is another case of a young lady, a good toe dancer, surrounding herself with two men, one a dancer, the other a violinist. The act is tastefully set in front of a cyclorama, using full stage and opens with a pose from which Mlle. Ivy goes into her toe dance. The musical director follows this with a violin solo, "Love Sends a Gift of Roses" and Mlle. Ivy and her dancing partner, a man of splendid proportions, return for an acrobatic dance of throws and whirls. The dance for the most part is good but is strikes us that some of the work conveys the impression of being a little too mechanical. The man does a fast single in which he uses some fine ankle and knee work and Mlle. Ivy does some good toe work, the finish being fast and satisfying. The act is practically ready for the big time now, good for an early or closing position. C. C.

Charlie J. Long has closed his vaudeville season in Chicago, and has gone to his Summer home in Canada to rest up until next season.

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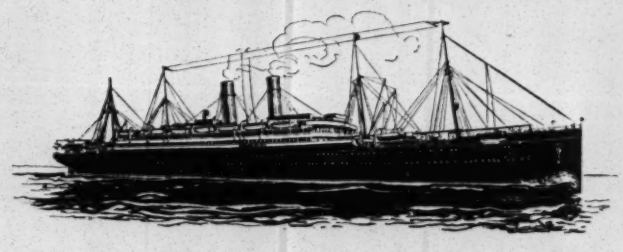

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VAUDEVILLE'S OPPORTUNITY

By DELAVAN HOWLAND

Vaudeville, the gay, frivolous daughter of Serious Drama, may soon put on some of the dignity of the mother and be called upon to save the reputation of the family, now threatened with dishonor.

For the proud dame herself has finally been overcome, it is feared, by the lure of lucre. She, the pure priestess of legitimate histrionic art, who has always been extolled for her artistic virtue, has at last yielded to temptation and is fast becoming what she has so often charged her daughter with being—a panderer to the favor of the vulgar multitude, prostituting her talents for money.

Vaudeville may not shirk this filial duty, for she is a true child of the legitimate stage. Though wayward and irresponsible in the past, going her own careless, capricious way and consorting with companions from the highways and byways—often those of ill-repute—she yet displays to the discerning the salient traits of her high-headed mother. In spite of the stigma of illegitimacy put upon her by her parent (the more shame to the matron herself) the girl is a real chip of the old block.

In other words, vaudeville is essentially a dramatic entertainment. Though elements intended purely for amusement or simple diversion make up the bulk of the ordinary vaudeville program, its dramatic content is the soul of its body. This is what distinguishes it from the circus, museum, and other forms of amusement for the multitude. Of course, "variety" is its service slogan; but the merely variety features serve to set off the real meat of the entertainment—the dramatic offering; and by dramatic offering we mean one in dramatic form, be it serious drama, comedy, or musical in texture.

Comparatively few in the ranks of vaudeville itself realize this clearly. The regulation dramatic piece used in high-class vaudeville—the playlet—has always been regarded as an interloper by the old-time variety performer; and managers and agents generally looked askance at the "legit" act while they book it. But it is this element that has made vaudeville what it is today—that has given it the "class" that places it far above the old-time "variety show" from which it sprang. Let any doubters observe the difference between first-class vaudeville bills with and without a dramatic feature as the "piece de resistance." Let them ask themselves what chiefly differentiates "big time" from "small time," but the value of its dramatic fare—and they may see where vaudeville's opportunity for future advancement lies.

A little reflection will show how this dramatic element has been introduced even into the purely "show" acts themselves, to their improvement and the enhancement of their appeal. Compare, for instance, the athletic acts now given with complete stage setting and introduced in the form of a pantomime sketch—with the old bare-stage "stunt act." Also note the increased effect given to the illusion in the modern ventriloquial act, and the "human interest stuff" which all sorts of "turns" find necessary to inject into their offerings nowadays. See how the dramatic touch, slight though it may be, adds class and distinction.

And it is this dramatic flavor that must characterize vaudeville more and more, if it is to advance as a high-class entertainment. Those who do not see this are standing in their own light. The opposers of "legitimate" features as the leading element of a vaudeville program—the old-timers and other "stand-patters"—must change their attitude, or give way and be brushed aside by those who will do so.

There are signs that the opportunity is near at hand for a radical advance in this direction. The "gay daughter" has a chance to put to shame the mother who has forgotten her long-cherished principles and has wantonly abandoned her worshipping coterie—the devotees of pure drama (and they are legion—notwithstanding that they are generally ignored because they are not as blatant in their appreciation as the dominating "Jazz" type of amusement-seeker).

It is unthinkable that dramatic art should be allowed to suffer this degradation! What help can be given it? There seem to be only two forces now active and available in any degree—the sporadic system of "neighborhood" theatres, etc. (the homes of literary or "high-brow" drama), and the great widespread organization of vaudeville. The former may well be left to confine their activities to their own special field in what is really only a "side-show" of the art, and one which can never be made an attraction for the great mass of drama-lovers.

But broad, true human drama must be supplied to the multitude somehow. The altar of Melpomene must be served; and the priestess' robe so wantonly cast aside by the legitimate stage falls naturally by inheritance on the shoulders of vaudeville.

This is the daughter's great opportunity. It is now up to her to prove herself ready and able to wear the sacred mantle—though she may have to trim and fit the garment to her own more youthful, slender figure. There seems to be nothing to prevent our "two-a-day" from becoming the popular purveyor of drama in the near future—of drama in the shape in which this age prefers its artistic pabulum—in intensive form. We may before long see tabloid drama, operas, etc., occupying a chief portion of vaudeville programs.

No lack of patronage need be feared for such a policy. It will attract the great drama-hungry public that has been gradually starved on the weak and unhealthy fare served to it by the theatres for a long time past. The love of pure dramatic entertainment is one of the most deeply-rooted and universal traits of human nature. It can never be eradicated or stifled; and a rich reward will always await those who cater to it rightly.

So, wake up, Miss Vaudeville, and don't miss this opportunity. Grasp it while the grasping is good; or the motion picture interests will yet beat you to it. For know—and this is not an idle prophecy—that the time is coming when the motion picture exhibitor will realize the dramatic monotony and lack of interest of his screen-presentments (due to the absence therefrom of the essential vivifying factor—human personality), and will be led to introduce in his programs bits of spoken drama as a relief.

Now let the great new forces that have lately accrued to the vaudeville ranks be shown that their "drawing card" must be the Dramatic Feature, if they are to attract the new patronage that they need—the patronage that is being driven away from the legitimate theatre!

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BIG RADIO PROFITS

Profits for the year 1922 of approximately $30,000,000, are shown in the reports of two corporations, that manufacture radio parts and also broadcast. The net income of the Radio Corporation of America for the year ending December 31, 1922, was $2,974,579, compared with $426,799 in the preceding year. Gross income from operations was $14,830,856, against $4,160,844 in 1921.

In the report of it's financial position filed by the radio company it is stated that the position was furthere strengthened during 1923. Current assets have increased $3,-75,984. The current liabilities, amounting to $2,688,941 represent indebtedness for merchandise, materials and Federal income tax. The corporation has no bonded debt.

"Your corporation's capital stock," the report says, "consists of 3,955,974 shares of 7 per cent preferred stock of $5 par value and 5,734,000 shares of common stock of no par value, against which there is shown on the balance sheet an equity of $13,660,-163 which is approximately $2.38 a share. No dividend was paid on either the preferred of common stock in the year 1922. The 7 per cent preferred stock becomes accumulative January 1, 1924.

The annual report of the General Electric Company for the year ended December 31, 1922, submitted to the New York Stock Exchange, shows a net profit of $26,231,019, after charges, depreciation and Federal taxes equal to $14.86 a share on the $175,624,746 common stock outstanding and after allowing for dividends on the special $10 par stock. This compares with $12.50 a share earned on the then outstanding common stock of $172,194,300 in 1921. At that time there was no special stock outstanding, the issue being new.

During the year the net sales were $200,-194,294, and this excludes the accounts of The International Electric Company. The company paid out in dividends $14,076,628 and when the year ended the company had cash of $49,482,770 as compared with about ten million less than the preceding year.

ANDREWS BUYS THE VANDERBILT

Lyle D. Andrews, last week acquired the sole ownership of the Vanderbilt Theatre on West 48th street. He purchased the holdings of his partner, Joseph F. Moran.

The Vanderbilt enjoys the distinction of earning enough money from a single production to buy and pay for the theatre. The piece was "Irene," which during its run at the house played to receipts of over $1,500,000.

Mr. Andrews has long been connected with the theatrical business, beginning as an office boy for Rudolph Anderson at the Casino. He was for many years connected with Oscar Hammerstein in both his vaudeville and grand opera ventures and was with the famous empressario during his numerous enterprises both in this country and England.

GIRL COMPOSER ASKS DIVORCE

PHILADELPHIA, April 30.—After one month of married life, Mrs. Bertrand Hipple Babcock has filed suit for divorce in the Delaware county courts charging cruel and barbarous treatment. Mrs. Babcock was Miss Sarah Virginia Hipple, of Media.

Her husband is a representative of the Shubert theatrical enterprises and met her through a contest he promoted to obtain a happy ending to Schubert's "Unfinished Symphony," from Philadelphia musicians. Mrs. Babcock, who is a young composer, was one of the prize winners.

The couple eloped to Elkton and were married March 11. They separated on April 8. Mrs. Babcock said that her husband attempted to kiss her while she was writing a letter and that when she remonstrated he struck her.

NEW LEWIS AND GORDON ACT

Lewis and Gordon have placed a new vaudeville comedy playlet into rehearsal, called "In a Doctor's Office." Josephine Drake is featured in the cast, which includes Morton L. Stevens and Del Lawrence.

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UNIT SHOWS IN CABARET

Several of the unit shows which traveled the turbulent paths of the now defunct Affiliated Theatres Circuit, which sponsored the Shubert unit shows, have found a way to possibly recoup some of their losses via the high-class cabarets. The first to attempt a cabaret route is the Gertrude Hoffman unit, "Hello, Everybody," which opened last week at the Marigold Garden, Chicago. The show carries Miss Hoffman, practically the same set of principals that appeared with her in the theatre attraction, as well as a large singing and dancing chorus.

The show is on a percentage arrangement whereby they get sixty per cent of the cover charges. The first week's business is said to be sufficiently encouraging to precipitate the signing of the show for an eight weeks' run.

Several other unit managers who have watched the Chicago experiment are also trying to tie their attractions up with a first-class cabaret for the summer. Last week several producers made a proposition to Paul Salvin, who conducts a chain of Broadway night places, particularly anxious to set their shows at either the Boardwalk or the Palais Royal. Lew Leslie, however, has a contractural arrangement with the Salvins to provide their shows and already has revues in both the Boardwalk and the Palais Royal.

Harry Walker, head of the newly organized "cabaret circuit," which he operates in conjunction with the Harry Walker Booking Exchange, was also offered several of the combination shows for his chain of cabarets.

Others are dissecting their units and revamping them into "tab shows" and booking independent with various theatres throughout the country who operate under a tab and picture policy.

POLI PLAYERS OPEN

The Poli Players opened their stock season at Poli's, Hartford, last week, offering William Anthony McGuire's comedy, "It's a Boy," as the initial attraction.

REGULATING RADIO

Secretary Hoover has been asked by a special committee of the National Radio Conference to make certain changes affecting broadcasting by radio. Enthusiasts, using at least 1,500,000 receiving sets this year as against some 600,000 last year, will welcome a readjustment that should bring order out of chaos. Regulation is equally to the interest of the broadcasting companies. They have increased from 60 to 588 in a year. It is as important to harness radio as it has been to harness fire and water.

A question that was bound to arise sooner or later is that of payment for music. It was natural for companies manufacturing sets to offer, in free programs, inducements to buyers, but it is now asked if these companies can be reasonably expected to go on furnishing free entertainment. Without doubt, there will always be some free music broadcast by municipal bands, department store organizations and the like. This is on the side of mere transmission. But what are they going to play? If modern copyrighted music is used, royalties are justly demanded by its owners. Use of copyrighted music for profit, unless compensation is given, is an infringement which reputable companies will avoid.

This factor of royalties does not enter into the use of most of the classics. Yet the question does arise, Who is going to play these classics, and upon what terms? It is obviously not to be expected that highly paid performers, whose fees often run into the thousands, will permit their concerts to be broadcast or that they will often be tempted into radio studios without getting well paid. Two conditions will have to be met: The mechanics of reproduction must be greatly improved and the performers must be compensated. But the efficacy of the whole system will rest with Government control and the inventors of secrecy devices.

Grace Fisher, who has appeared in musical comedy, will shortly make her vaudeville debut in a novelty singing act, called "A Diva's Ambition."

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REVIVING "JUDGE'S SON"

"The Judge's Son," a vaudeville playlet which served as a starring vehicle some years ago for Hans Robert, is being revived for the small time circuits by Arthur McGrath. The cast will include Isabelle Hunter, Ruth Mason, John Fleming, Arthur Grayson and Hal Floyd.

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A JAZZ REVUE

Theatre—*State.*
Style—*Jazz band and singer.*
Time—*Eleven minutes.*
Setting—*Fullstage, Special.*

This revue is just jazz, handed out in speedy tempo by a six piece band, a blues singer and an energetic, dancing banjoist, all colored, who do a great deal of work in the time allotted to them. The act uses a pretty setting, the back cyc being decorated with two big black owls with eyes electrically lighted.

The band opens the act, playing a fast, nerve-racking number in the style so popular about five years ago. Then the female singer gets into action, during the course of the act making three costume changes, and hands out some of the amazingly queer songs the Negro songwriters have been turning out of late. The singer is good, however, and earns merited applause after each number.

The banjo player abandons his instrument after the first few minutes and devotes himself to revealing his real ability as an eccentric dancer. He works very hard and helped considerably in putting the act over. H. E. S.

"BE YOURSELF"

Theatre—*Proctor's 58th St.*
Style—*Musical comedietta.*
Time—*Eighteen minutes.*
Setting—*Special.*

This act is the usual small time flash act, which in this instance disposes of the usual chorus, with a team of harmony singers bridging the chorus gap. The cast comprises, Bob Milliken, Cecil Ardath, Nan Pollard and the Elroy Sisters.

The action is laid in the lobby of a seaside hotel, which gives a flash of the bathing beach. To the hotel comes a couple who are shortly to be wed. Nan Pollard makes an attractive bride-to-be, while Milliken does a boob lover. Here Nan meets an old flame, played by Ardath, and both give the intended groom a merry chase. After employing a number of lines and situations that have been done to death in burlesque, the girl willingly sacrifices the dashing juvenile for the more corpulent suitor. Perhaps she has a sense of humor and that explains it.

Sandwiched between the comedy is several songs and dances which are neatly handled by the Elroy Sisters, Ardath and Miss Pollard. Milliken also bursts into song in one instance managing to get a number of laughs out of a comic number called "Cleopatra."

The act is well staged, shows good taste in scenic mounting and costuming. It also seems to be the sort of thing they want in small time. E. J. B.

NEW ACTS AND REAPPEARANCES

HARRIS AND VAUGHAN

Theatre—*Proctor's 23 rd St.*
Style—*Songs and Talk.*
Time*Fifteen minutes.*
Setting—*In "one."*

This is a talking skit contributed by a mixed team, with the girl doing a nurse and the man essaying a boob comic, serving an apprenticeship as an assistant to a physician. The talk stuff gets its chief comedy value from a line of questioning the nurse puts the applicant through before allowing him to work. She later changes to a street dress and comes back a patient. The bewilderment on the part of the "boob" in attempting to diagnose her ailment brings many more rounds of laughter. At the finish she tells him she is the nurse merely trying to find out just how he would handle a patient and that he will never do for the job. He proposes to her and her ready acceptance staggers him. A pantomine marriage bit at the finish is easily the funniest thing in the act. Sandwiched between the comedy, the girl who has an exceptionally good voice, introduces a couple of songs, which get over nicely.

The act is typical small time stuff and can get over for a hit on any small time bill. E. J. B.

SULLIVAN AND MEYERS

Theatre—*Proctor's 23rd Street.*
Style—*Comedy skit.*
Time—*Fifteen minutes.*
Setting—*Special.*

Ever since W. C. Fields, the "Follies" comic, wowed them with "The Family Ford," any number of others have attempted to build an act around a trick automobile. In the Fields instance it got over to yells. Few of those who have followed have accomplished anything with the contraption. And this goes for the likeable pair who struggled valiantly for laughs with a vehicle patterned along these lines.

A suggestion of an elopement provides the opportunity to "plant" the car, but the ensuing dialogue and the starting and stopping of the car and the attendant dissecting of its parts were too familiar to everybody to count for much in this act. And since that is all there is to the act, the couple will undoubtedly have to annex a better vehicle for even the small time.

Were it not for the fact that Fields preceded them and that all their material has been done in the pictures, the act might be able to withstand the scrutiny of small time audiences. However, the players are clever and will undoubtedly come back in something really worth while. E. J. B.

JULIA GERRITY

Theatre—*Jefferson.*
Style—*Comediennc.*
Time—*Twelve minutes.*
Setting—*In "one."*

Miss Gerrity has everything that a successful rag singer should have—and a little more. Although her style is best suited to jazz numbers, Miss Gerrity is capable of putting over ballads as well and other style songs with equal success. Her voice is perfect, delivery great and personality pleasing. A girl pianist accompanied at the piano.

For an opening song 'Two Time Man" was done, followed by a ballad. "Maggie, Yes Ma'am" proved to be a corking Irish comedy song that gathered several encores for the singer. Another fox-trot ballad was sung for a closing number, the act going over strong.

Miss Gerrity was neatly clad in a becoming gown, her hair marcel waved and put all of the numbers over with ease. Generally her type of singer selects the most suggestive and hottest material obtainable, and Miss Gerrity must be commended for her good taste in selecting her songs. M. H. S.

HOLLAND AND ODEN

Theatre—*Proctor's 23rd St.*
Style—*Songs and talk.*
Time—*Fifteen minutes.*
Setting—*Special, in one.*

This is a typical small time mixed team who offer a clever routine of songs, talk and dances. The action takes place outside a modiste shop. The man puts over a comedy number, "It's Raining," while the girl comes on in cute soubrette costume. They follow with a pleasing duet, probably a special, indulge in some more talk and top their act off with a speedy dance.

The act has many entertaining qualities, its interpreters have talent and appearance, which would seem sufficient to recommend it for any small time bill. E. J. B.

CARLITA AND LEWIS

Theatre—*Proctor's 125th Street.*
Style—*Singing and talking.*
Time—*Fourteen minutes.*
Setting—*One (special).*

Man and woman in acceptable routine for the small time, made acceptable by the fact that both have good singing voices. The two have some talk in their offering, but there is little in the way of comedy in what is used. The girl has a good soprano, and the man a good bass. The vocal work of the offering should be built up to better results. G. J. H.

DILLON AND MILTON

Theatre—*Hamilton.*
Style—*Singing and piano.*
Time—*Twelve minutes.*
Setting—*One (special).*

Dave Dillon and Edith Milton are a pleasing couple with a song offering which should go well in most of the better houses. The opening bit can be slightly improved by more effective lighting, when the man at the piano introduces "the girl in the moon," by having all the lights out, and only the "moon" spotlight working, for the rest of the lights detract from the effect which they try to secure.

Following the introductory number, both do "My Buddy" in good harmony, and the man does a solo with "All For the Love of Mike" while the girl does a change for a solo Chinese bit, doing a medley of numbers beginning with the "Chinese Lullaby." For a piano solo, the man then announces the favorite numbers of the stars, and plays "Mammy" for Al Jolson, "Yankee Doodle Dandy" for George M. Cohan and "Strutter's Ball" for Frisco.

A "Kid" number, the girl looking very sweet in a pink frock and hair-ribbon, completes the routine. G. J. H.

AL. K. WILSON

Theatre—*Jefferson.*
Style—*Monologue.*
Time—18 *Minutes.*
Setting—*In "One."*

Most of the material in Wilson's act is about the same that has been there for some time. He opened with a nonsensical song about Adam and Eve and launched into his line of jokes. He gets around the responsibility of springing old gags by putting it up to the stuff some people present in vaudeville and then quoting them, etc. If it gets a laugh well and good, if not he is merely saying how rotten some people's gags are. After some jokes and talk he sang a Mammy song and told more stories.

Many of the stories in the latter part of his repertoire were old but of the laugh-getting variety that go good if there are but a few in the house that haven't heard them before. For a closing bit of business he ran off some German songs of the "Snitchelbank" variety.

His style is fast and delivery good enough. If Wilson would get away from a straight Madison budget line of stuff it would do the act no harm. M. H. S.

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THE REASON . . I place **JACK OSTERMAN** on the list of honor because he reflects to the best advantage the work of the present generation, I mean the younger class of the vaudeville stage. He has **PERSONALITY** and above all **BREEZY YOUTH.** It is this boy's **PERSONALITY** that makes him a winner with **ALL CLASSES OF AUDIENCES.**

"CLINGING VINE" TO RUN

Henry W. Savage's production of "The Clinging Vine" will leave the Knickerbocker theatre late in July. The attraction is scheduled to open at the Illinois theatre, Chicago, early in August. Campbell Cassad has been engaged to do the advance exploitation for the attraction.

N. V. A. COMPLAINTS

Alice Nelson has filed a complaint against the act known as Levine and Mayne. Miss Nelson claims that the team are infringing on the "alarm clock" bit which she has been and is using in her act.

AMERICA'S THEATRICAL CLUBS

The children of the theatre, whether performers, business attaches or artisans have always sought means for social intercourse through banding themselves together in organizations or have established societies for their mutual welfare and protection.

The "children" of the theatre have always been proud of their work and profession and therefore in their moments of relaxation or recreation have sought means of getting together for the purpose of discussing their welfare and future among themselves. Centuries ago in England there were numerous organizations formed for the purposes of enabling the members of the theatrical profession to meet each other and interchange views and indulge in social relaxation.

When the theatre was getting its first foothold in America in the beginning of the nineteenth century the players in this country, most of whom at that time had migrated from England were just as anxious to have their clubs and organizations for social and welfare purposes as they were at home. Clubs began springing up here and there and everywhere with the result that at the present time there are more than one-hundred social and protective organizations, which through their membership are affiliated with the theatrical profession.

These organizations are all non-sectarian but there are several that are creed and sectarian such as a Jewish Actor's organization and several negro bodies. The purpose of all of them are, however, for the betterment of social conditions, for the welfare of their members and all for the betterment of conditions social and otherwise among the persons that are occupied in the theatrical profession.

Foremost of these organizations is the Lambs' Club which owns its headquarters in buildings located at 128 to 134 West 44th street, which premises and its furnishings are valued at $1,000,000. The inception of this organization took place at a Christmas Dinner held in Delmonico's on Fifth Avenue and 14th street in 1874. A group of prominent theatrical personages had gathered there for their dinner and among whom were George H. McLean, Henry J. Montague, Harry Beckett, Arthur Wallack and Edward Arnott. At the dinner, Montague suggested that some organization should be started along the lines of the Lambs' of London who were organized by John Hare in 1869. He said that an organization which would be incepted for the promotion of the drama, music and fine arts would be a powerful factor in the American theater. It was decided, at his suggestion, to call the organization the Lambs and at the first meeting of the organization held the following week Montague was elected the first Shepherd. On May 10, 1877, with about 300 members the club was incorporated under the laws of the State of New York. From that time until the present the club has increased its membership by leaps and bounds until at the present time it boasts of a membership of 1,600 persons.

The first headquarters of the Club were at Delmonico's and afterward the organization moved to the Maison Doree and then to the Morton House at the end of 1875 it went to the Union Square Hotel and from there to No. 848 Broadway and in 1878 to Six Union Square. In 1878 the headquarters were transferred to No. 19 East 16th street where they remained until 1880 when a shift was made to No. 34 West 26th street, where the Lambs gamboled until 1892 when the headquarters were shifted to No. 8 West 29th street. The following year they moved to No. 26 West 31st street, where they remained until 1897 when the Lambs bought the premises at No. 70 West 36th street. They remained there until September 1, 1905, when they moved to the premises at Nos. 132-134 West 44th street. These premises were added to when in 1918 an addition was built at Nos. 128-130 West 44th street.

The Lambs at the present time boasts of a membership composed of the foremost actors, artists, theatrical managers and other connected with the profession.

Following the first Shepherd Harry J. Montague, the Shepherds were: J. Lester Wallack, Harry Beckett, William J. Florence, the late Justice of the Supreme Court, John R. Brady; E. M. Holland, Clay M. Greene who held the office for twelve years; Thomas B. Clarke, De Wolfe Hopper, Wilton Lackay, Augustus Thomas, Joseph R. Grismer, William Courtleigh, R. H. Burnside and A. O. Brown, manager of the Playhouse who has held the office for the past two years.

Next in importance came the Players' Club, who for many years have owned their club house at No. 16 Gramercy Park. This organization was incorporated January 7, 1888, in the New York Supreme Court by the following, Edwin Booth, Lawrence Barrett, Augustin Daly, William Bispham, Joseph Jefferson, William T. Sherman, Henry Edwards, Brander Matthews, Laurence Hutton, James Lewis, A. M. Palmer, John A. Lane, John Drew, Samuel L. Clemens (Mark Twain), Joseph F. Daly and Stephen H. Olin.

The organizaion was incorporated for the purpose of the promotion of social intercourse between the representative members of the dramatic profession, and of the kindred professions of Literature, Painting, Sculpture and Music and the Patrons of the Arts; the creation of a library relating especially to the history of the American Stage, and the preservation of pictures, bills of the play, photographs and curiosities, connected with such history.

Any male person over the age of twenty-one years is eligible to membership who is an actor, manager, dramatist, or who is engaged in literature, painting, sculpture, architecture, or music or who is a patron, or connoisseur, of the arts.

The first Board of Directors of the Club were: Edwin Booth, Augustin Daly, Lawrence Barrett, A. M. Palmer, Laurence Hutton, Joseph F. Daly, Henry Edwards, Joseph Jefferson and William Bispham.

The membership of this organization is restricted to 500 resident members.

Following this organization came the Friars. In the Autumn of 1904 was organized the Press Agents' Association with the purpose of accomplishing the elimination of the "free pass" fiend. The first meeting was held in Browne's Chop House on Broadway opposite the Metropolitan Opera House upon the call of Charles Emerson Cook, Channing Pollock, and John S. Flaherty. Those who responded to the call were John W. Rumsey, Cook, Pollock, Philip Mindil, Mason Peters, William Raymond Sill, Burton Emmett, Bronson Douglas, Harry C. Schwab and Flaherty. Pollock was elected president; Rumsey, treasurer, and Flaherty, secretary. Interest in the organization began to die out until it was revived by a call for a meeting in the autumn of 1906 at Keen's Chop House. At this meeting Cook was elected president; Frank J. Wilstach, vice-president; John W. Rumsey, treasurer, and Wells Hawks, secretary.

Shortly after this meeting began a long series of dinners to noted men, principally in the theatrical profession, for which the club became famous. The first guest of honor was Clyde Fitch. In the same year dinners were given in honor of Marc Klaw, Henry Miller and Victor Herbert. It was at this dinner the famous Friars' song, with words by Cook and music by Herbert was heard the first time. In the meantime, there had been a new election resulting in the selection of Wells Hawks as president; Rumsey as treasurer. The Board of Governors included Cook, F. J. Wilstach and Samuel Weller. The name of "Friars" was adopted as more simple and expressive than the old title. The honor of naming the club is given Frederic F. Schader, a theatrical newspaper man who is still a member of the organization.

In June, 1907, a new constitution was adopted and Wells Hawks was elected the first Abbot of the club. The other officers elected were Charles Emerson Cook, dean; Philip Mindil, corresponding secretary; Clinton W. Moffett, recording secretary, and John W. Ramsey, treasurer. The first Board of Governors were: Harry G. Somers, Frank C. Payne, George W. Sammis, W. G. Smyth, Bruce Edwards, Marcus R. Mayer, A. Toxen Worm, Wallace Munro, Willard D. Coxey and W. M. Hull. At that time the club was holding weekly meetings at the Hotel Hermitage, Seventh avenue and Forty-second street, when the progressive officers of the club felt it should have a home of its own. On May 9, 1908, the club house was opened at No. 107 West 45th street, free of debt which was brought about through the financial returns of the First Annual Frolic held that same month in the New York Theatre. Prior to that time in the autumn of 1907 the club was incorporated.

The series of Frolics held by the Club were all profitable. The Frolic of 1909 brought $6,445.85; that of 1910 showed net figures of $6,129.38; the fourth one in June, 1911, brought $40,825.56 as a result the site of the present Monastery was purchased at Nos. 106-110 West 48th street. In 1912, the Frolic took place in New York, Atlantic City and Philadelphia, and the returns showed $14,255.09.

On April 15, 1915, with George M. Cohan as Abbot the first contract for the building of the new Monastery was authorized and on October 21, 1915, the cornerstone was laid by Cohan breaking a bottle of sparkling American wine on the stone and saying, "I dedicate this club to Art, Literature and Good Fellowship." The new Monastery valued at $1,000,000 was opened on May 22, 1916. Abbot Cohan led a procession from the old Monastery and upon entering the new Monastery threw the key of the front door into the street to symbolize that the building would never be closed.

On May 29, 1916, the sixth annual Frolic began in New York with the company touring as far as St. Louis and returning to New York on June 10 and giving a performance at the Hippodrome for the benefit of the Actors' Fund which brought $7,496.32. The tour which covered fifteen cities in which nineteen performances were given showed a net profit of $55,311.25.

At a meeting held on March 19, 1917, a new constitution was adopted.

(*Continued on page 66*)

POSTAL TELEGRAPH – COMMERCIAL CABLES

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WALTER VAUGHAN
EDITOR N.Y.CLIPPER
1658 BROADWAY NYC

SIX DECADES AND TEN YEARS OF CONSTRUCTIVE AND BENEFICIAL WORK THAT HAS NO RIVAL AND FILLS A NEED THAT WOULD BE DEEPLY FELT WITHOUT THE CLIPPER IN THE FIELD. CONGRATULATIONS TO CAPTAIN VAUGHAN AND HIS MERRY AND HARD WORKING CREW. MAY THE CLIPPER SURVIVE ALL THE ROUGH SEAS AND BREAKERS ANOTHER THREE DECADES AND TEN WITH THE SAME CAPTAIN AND CREW

LEON A BEREZNIAK

CIRCUS

CANADA SHOW BUSINESS GOOD

ST. JOHN, N. B., May 7.—Prospects for a satisfactory summer in outdoor amusements in eastern Canada are growing apace. An improvement in each of the spheres over last season is anticipated.

More fairs will be conducted in eastern Canada this season than during the 1922 season. The fairs will start the latter part of August and will continue until the first of November. Cities and towns wherein fairs will be held this season are Sherbrooke, St. John, Moncton, Fredericton, Woodstock, St. Stephen, Sackville, Chatham, Truro, Amherst, Charlottetown, Summerside, Sydney, Antigonish, Yarmouth, Halifax, Annapolis Royal, Windsor, New Glasgow, Sussex, Kentville, Lunenburg, Bridgewater, Liverpool, Bathurst. All of the fairs are booking free acts. Other and smaller fairs are offering two and three acts. The midways will be supplied by carnival companies largely. In some cases contracts are being allotted to carnival managements for monopoly of midways. Some of the fair managements are to stage vaudeville performances consisting of seven and eight acts under canvas at a special admission price.

The outlook for Chautauqua is better than last season. This form of entertainment is becoming more popular each year. Recently a meeting to organize a guarantors' association in one city had as a speaker a former premier of Canada. More cities and towns will be on the Chautauqua Circuits this season than ever before.

More circuses will visit eastern Canada this year than since the close of the war period. More carnivals will also make their appearance, although steps have been taken in some cities to ban the carnivals, the good along with the bad. The legislatures have not taken official action, but some of the city councils have put up the bars. The parks and beaches will receive a large share of the patronage given outdoor amusements, provided the weather is good. Taken all in all, expectations are that the 1923 season will be a profitable one for outdoor amusements in eastern Canada. That is, if the weather man will behave.

MORTON CIRCUS FOR BENEFIT

DECATUR, Ill., May 7.—Zohak Grotto will bring Bob Morton Circus here the week of June 4 for five performances which are to be in the nature of a benefit, the proceeds of which will be utilized to purchase uniforms for the Grotto band and patrol.

The attraction is a three ring circus, with fifteen acts, and has been playing through the South for the Shriners.

BARNES SHOW DOES WELL

The Al. G. Barnes Trained Wild Animal Circus which is now playing Ohio are enjoying very good business, the Show from the opening at Dallas, Texas, until they got into Ohio ran into nothing but rain, but are now making up as they are turning them away in most towns.

BIG RINGLING BUSINESS

The Ringling Bros. and Barnum & Bailey Shows played to capacity houses at each performance in both Washington, D. C. and Baltimore, Md., the Show playing three days in each city last week. The Circus plays a week's engagement at Phila. this week.

FRINK IN NEW YORK

F. J. Frink, General Agent of the Walter L. Main Circus was in town last week on business. Mr. Frink reports that although the Show is getting a lot of bad weather, they have some very big days.

GREENHAW IN NEW YORK

L. B. Greenhaw, contracting agent of the Sells-Floto Circus is again in New York on business.

CAMPBELL BROS. OPENS

John Barry, manager of Campbell Bros. two car Circus opened the season of 1923 at New Egypt, N. J., Saturday, April 28. This is the second season that Mr. Barry has been manager of this show and the reputation that he made last season as enabled him to book several towns that he played last season and so far his business this season is away beyond expectation. The program consists of Barry's Trained Baby Elephant Lucy, presented by Capt. Kelly, Barry's Troupe of Performing Lions and Lioness presented by Capt. Kelly, Barry's Performing Ponies, Mule and Dogs presented by Miss Taylor, Mlle. Marvel Balancing on Silver Ball, the great Dare Trapeze, Mlle. May Iron Jaw Act, Larue Juggler, Single Billie Rings, and Duke Burns Hurdle Mule. The Side Show is in charge of Prof. George (Punch) Irwin with a nice line up of banners with three platforms, punch and a menagerie consisting of Lion, Lioness, Elephants, Bears, Baboons and Monkeys.

MAYOR SHOCKED AT RIDES

Ardent love making on the "caterpillar ride" in Coney Island shocked Mayor Hylan so much on his recent trip to the resort that he directed the police to act immediately.

The ride has small cars and to each of them is fastened an awning which drops to the floor automatically every little while, hiding the occupants from view, and then rises almost immediately.

The Mayor watched young men and their best girls on this ride for about ten minutes and then spoke to the police about it. He directed also that the police seek to revoke the licenses of all amusement operators who permit unrefined love making on their concessions.

FINED FOR "ROUGHING" LION

PITTSBURGH, May 7.—Charged with being a "bit rough" with a lion, Tearle Jacobs, of Kokomo, Ind., a trainer with the Sells-Floto Circus, was arrested by humane society officers and fined $10 by Alderman Harvey A. Lowry. Two Humane Society agents attended the circus and charged that the lion was struck across the face with a heavy whip and that Jacobs had fired blank cartridges in the animal's face to force it to do "dangerous lion stunts." Jacobs did not deny the charge.

EXTON BUSINESS FINE

William Exton who has the banners for elephants with the Sells-Floto Circus was in town last week while contracting his Ad. Banners for Newark, Paterson and Jersey City, N. J.

CIRCUS ROUTES

Al. G. Barnes—Delaware, O., 3; Coshocton, 4; Canal Dover, 5; Warren, 7; Alliance, 8; Massillon, 9; Tiffin, O., 10; Finley, O., 11; Toledo, O., 12; Detroit, 13-14; Pontiac, Mich., 16; Port Huron, Mich., 17; Saginaw, Mich., 18; Bay City, Mich., 19.

Campbell Bros., Hammonton, N. J., 9; Egg Harbor, 10; Glassboro, 11.

Ringling Brothers-Barnum and Bailey Combined—Philadelphia, May 7-12; Wilmington, Del., 14; Trenton, N. J., 15; Newark, 16-17; Easton, Pa., 18; Scranton, 19.

Sells-Flots—Newark, N. J., 7; Paterson, 8; Jersey City, 9; Camden, 10; Bridgeton, 11; Atlantic City, 12; New Brunswick, 14; Perth Amboy, 15; Elizabeth, 16; Allentown, Pa., 17; Wilkesbarre, 18; Binghamton, N. Y., 19.

Main, Walter L. & Andrew Downie Show Combined—Pottsville, Pa., 10; Tamaqua, 11; Ashland, 12; Pittston, Pa., 14; Towanda, 15; Sayre, 16; Ithaca, N. Y., 17; Cortland, 18; Auburn, 19.

Haag Show—Lafayette, Tenn., 9; Red Boiling Springs, 10.

Robinson, John—Wheeling, W. Va., 9; Clarksburg, 10; Morgantown, 11; Connellsville, 12; Youngstown, O., 14; Newcastle, Pa., 15; Canton, O., 16; Akron, 17; Cleveland, 18-19; Erie, Pa., 21.

Hagenbeck-Wallace—Roanoke, Va., 9.

Sparks Circus—Shamokin, Pa., 9; Sunbury, 10; Lancaster, 11; Lebanon, 12; Mt. Carmel, 14.

Hagenbeck-Wallace—Roanoke, Va., 9; Lynchburg, Va., 10; Danville, Va., 11; Henderson, N. C., 13; Norfolk, Va., 14; Newport News, Va., 15; Richmond, Va., 16.

OUTDOOR EXPOSITIONS

CLEAN SHOWS WANT BOOKING

DECATUR, Ill., May 7.—"Have clean high class show, five rides, eight shows, 20 clean concessions. Our stuff is all clean; no rough stuff," said a telegram which came to City Clerk Heger, Wednesday, from a show manager who inquired about the license fee in Decatur.

The emphasis which the message placed on the word "clean" was impressive. It shows a different attitude in approaching a city for a license.

"Carnivals" or shows, as they are now called to give them dignity, have been discouraged in the last four years and this inquiry puts the question up for early consideration of the new administration.

The current news letter of the Association of Commerce has this to say regarding traveling carnivals:

"The agitation started by the Decatur Association of Commerce last winter against traveling carnivals is beginning to bear fruit. The Illinois Chamber of Commerce made a thorough investigation of this among the Chambers of Commerce of the state, and found sentiment overwhelmingly in favor of elimination of the carnivals if possible.

"House Bill No. 536 has been introduced in the State Legislature by Representative Ralph Hoar, which provides for the elimination of the traveling carnival and similar organizations in the state of Illinois. It is believed that this bill has a good chance to become a law.

TORCH STARTS $150,000 FIRE

CHARLESTON, W. Va., May 7.—Fire which started from a torch used by workman repairing the swimming pool at Luna Park here, destroyed building in the amusement department of the park valued at $150,000.

While firemen were fighting the flames another fire started in the plant of the Yellow Pine Lumber Company in another part of the city. Delay in the arrival of the firemen gave the fire such a start that lumber of the value of $75000 and fifteen loaded freight cars were destroyed.

KRAUSE SHOWS IN N. Y.

The Krause Greater Shows, Ben Krause manager, opened the season at 46th and 1st Ave., New York, last week and will continue to play the spots in Greater New York most of the summer. The show carries three rides, two shows and a nice line of concessions. Business on this lot despite the weather, is very good.

KLINE RIDES BOOKED

Johnny J. Kline, of New York has booked some of his Rides in a Park at Bridgeton, N. J. The Park is situated near the big Circus lot and the Rides will be in operation before the Sells-Floto Circus plays this town, Friday, May 11.

CHINESE TWIN ACT COMING OVER

The grown-to-gether Chinese Twins will arrive in Coney Island, N. Y., about the first part of June and will be the principal attraction on the Board-Walk location of the Evans and Gordon Attractions.

BERNARDI SHOWS IN VINELAND

The Bernardi Greater Shows are in Vineland, N. J., this week, having come in from Dover, Del. Reports are that this Show is getting its share of business when the weather is favorable.

DOBYNS SHOWS OPEN

The George L. Dobyns Shows, George L. Dobyns, manager, opened the 1923 season at Williamsport, Pa., Saturday, May 5. The weather was fine and business was very good.

RETURNS FROM SO. AMERICA

Eddie Brenner, George Freeman, Joe and Max Engle concessioners have just returned to New York from a tour of South America.

CONEY WALK CALLED FIRE-TRAP

The new Coney Island boardwalk, built by the city of New York at a cost of $4,000,000 is reported to be a veritable fire-trap, due to the creosote soaked material used in its construction, the numerous wooden shacks put up along the walk and insufficient water hydrants. Parts of the walk are inaccessible to fire apparatus and any sort of blaze would endanger the walk and the whole Island.

Although a water system was recommended for the boardwalk by fire department chiefs who made an inspection several months ago nothing was done. According to engineers, a complete water system could be installed beneath the walk at a cost of approximately $20,000. Chief Kenlon said it was up to the Department of Water Supply to act on his report.

FINK SHOW DOING WELL

The Louis Fink Exposition Show closed a two weeks' engagement at Plainfield, N. J., May 5, and moved to Perth Amboy, N. J., for this week. Mr. Fink, the manager, had his rides stored in Plainfield for the winter and shortly before the opening date the Show was completely destroyed by fire and not being able to buy or book rides for the opening date, Mr. Fink tried out a Show enclosed with side walls and presented several high class circus acts and a big line up of concessions and the business in Plainfield was very good considering the weather.

GERARD SHOWS IN BRIDGEPORT

The Gerard Greater Shows, which opened in Yonkers, N. Y., Saturday April 28, jumped to Bridgeport, Conn., where they are booked for this and next week. Business in Yonkers was only fair, on account of the rain and cold weather. Marvellous Melville is the free act with the show.

BIG CROWD AT PARK

More than 65,000 persons visited Palisades Park on Sunday last, according to official figures compiled by the turnstile machine. The opening of the day before was attended by 18,000, in spite of the inclement weather.

HEWITT GOING TO CALIFORNIA

William Judkin Hewitt will sail from New York May 12, with his sister from Lynchburg, Va., for California by the way of Panama and after a short stay on the coast will return east by the Northern Pacific R. R.

OUR 1923 LEADERS

Uncle Wiggly Rabbit
From Radio Bed-time Stories. The biggest winner since the Teddy Bear. We have the exclusive agency for the Carnival and Resort Trade.
Sample, $1.25

New Glass Shade Lamp
Five styles bases. Push button and socket. A big improvement over any other Glass Lamp. Cheaper than any other place in the country.
Sample, $3.25

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The 1923 Flapper
Sateen dress, hoop skirt, large hat, marabou, ostrich and tinsel trimmed. This is a sure winner.
Sample, $1.25

Repetti Chocolates
A sure repeater. Use a reliable Candy and get the money. Have been used in Columbia Park to big success the last two seasons. We are the New York Agents for Repetti Chocolates.

A Wonderful New Lamp Doll
Sample, $1.50

BAGS, UMBRELLAS, SILVERWARE, BLANKETS, WHEELS, BASKETS, CLOCKS, AND EVERYTHING FOR THE CONCESSION TRADE.
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"IT" HAS TONGUE
"IT" IS DEAD

"IT" TALKS TO YOU
YOU TALK TO "IT"
"IT" IS MYSTIC
"IT" IS MYSTIFYING
"IT" IS MYSTERIOUS

"IT" DOES
What No Man Thinks Possible
"IT" DOES
What the Spiritualists Seek
"IT" DOES
That Which Is Oracular

"IT" HEARS
"IT" HAS EARS
"IT" ACTS ALIVE

"IT" HAS
Baffled the Scientific World
"IT" HAS
Astonished the Learned
"IT" HAS
Puzzled the Sceptic
"IT" IS
Not Supernatural
"IT" DOES
Almost the Supernatural
"IT" IS BEWILDERING
"IT" HAS BEWILDERED MANY
"IT" WILL BEWILDER YOU

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HARVEY BACK IN N. Y.

R. M. Harvey, general agent of the Sells-Floto Circus has returned to New York from a visit to the Chicago Office and Cincinnati. He reports that business is exceptionally good with all three of the Muggivan-Ballard-Bowers Circuses.

HAINES IN NEW YORK

W. E. Haines, contracting agent of the Al. G. Barnes Trained Wild Animal Circus was in New York last week on business and left for Detroit, Mich., to visit the Circuses which plays that town May 13 and 14.

HAGENBECK BREAKS RECORDS

The Hagenbeck-Wallace Circus are breaking all records this year and at Cincinnati, O., played to a turn away business at each performance.

ANIMALS SNAKES

Ringtail Monkeys	$12.50	Each
Spider Monkeys	20.00	"
Agoutas	15.00	"
Anteaters	30.00	"
Baboons	30.00	"
Monster Baboon	175.00	"
African Porcupine	150.00	"
Macaws	20.00	"
Rosa Cockatoos	6.00	"

Boa Constrictors, 6 ft. to 10 ft.

BARTELS
44 Cortlandt St., NEW YORK

RINGLING SHOW IN PHILADELPHIA

PHILADELPHIA, May 7.—The Ringling Brothers and Barnum and Bailey's Circus pitched tents for a week's run at the old show grounds at Nineteenth street and Hunting Park avenue today. The show drew a record crowd at both performances and already has a good advance sale for the week. Many of the features of the show were new to Philadelphians, who agreed that it was the greatest outfit that Philadelphia had glimpsed in years. The magnitude of the performance had the desired bewildering effect upon all who passed into the tent, but the small boy found his greatest delight in the mirth provoking antics of the hundred clowns and the freak tent. From all indications the big show will have a record week here.

THREE SHOWS IN ONE DAY

The John Robinson Circus gave three Shows at Charleston, W. Va., on May 9, and had a big turn away at both performances at Huntington, W. Va., and both of these towns had two circuses this season before the Robinson Show played them.

SELLS-FLOTO DOING EXCELLENTLY

The Sells-Floto Circus have had wonderful business ever since they opened and at Pittsburg, Pa.,, the week of April 30, they turned them away at every performance. The Sells-Floto will play this week in Northern New Jersey.

THOMPSON IN NEW YORK

Lester Thompson, press agent of Ringling Brothers and Barnum & Bailey Circus was in New York last week and will be back with the Show again in Phila.

DREAMLAND SHOWS OPEN

The Dreamland Shows are playing in Peekskill, N. Y. Business was only fair last week on account of very cold weather.

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THEATRE ORGANIST
WIGWAM THEATRE
INDEFINITE SAN FRANCISCO

HELEN PETE
MURRAY & MACKEY
"LAUGHS & BLUES"
PERMANENT ADDRESS—1729 24th ST., DETROIT

"TIP TOP" SHOWS IN PHILA

The Tip Top Shows of Philadelphia, Pa., opened on the Circus lot in that city, April 23, and will continue there until after the Ringling Brothers and Barnum & Bailey Combined Shows engagements which plays there the week of May 7.

ARMSTRONG RIDE AT PARK

Charles Armstrong, of Coney Island, N. Y., will open his New Caterpillar Ride at The Palisades Park, Palisades, N. J.' this week.

CONEY ATTRACTIONS OPEN

The Coney Island Attractions, Mark Witt manager, opened their season in Brooklyn, N. Y., Saturday May 5, and had a wonderful business. This Show returned a short time ago from South America, where they played the Winter season.

AL. HOLSTEIN RESIGNS

Al. Holstein has resigned as General Agent of the George Dobyns Shows and has not yet announced what show he will be connected with.

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THEATRICAL CLUBS

(*Continued from page 63*)

George M. Cohan is still abbot of the Friars having returned in 1922 after having given the office up in 1919. The club at the present time has a membership of 1,200 and is making a drive to add to that number.

The Treasurers of the New York theatres felt that they were not going to be left in the cold as far as their mutual welfare was concerned so on October 6, 1889, a meeting was held in the Oriental Hotel at Broadway and 39th street upon a call sent out by Edward Fletcher, William Gavin, John R. Pollock, and Max Hirsch. At this meeting it was decided to form the Treasurers' Club of America for the purpose of creating a relief fund which could be used for the aid of members stricken with sickness and to aid their relatives in case of death. A constitution was drafted by John R. Pollock, Edward Fletcher, Max Hirsch and E. C. Nielson. The first set of officers were: Edward Fletcher, president; W. E. Campbell, vice-president; E. C. Nielson, secretary, and Max Hirsch, treasurer. The first of a series of annual benefits was given at the Broadway Theatre, Sunday, April 20, 1890.

In 1890 Earl King was elected president and held that office until the end of 1896. In 1897 the honor went to Max Hirsch, treasurer of the Metropolitan Opera House who held it until the end of 1905. In 1906 James H. J. Scullion took the office and held it until his death in the summer of 1921 when Jed. F. Shaw, vice-president, succeeded and held it until the end of the year. Beginning in 1922, Harry B. Nelmes, treasurer of the Belmont Theatre took the office and is the present incumbent.

To become a member of the club one must have served in the box office of a theatre for at least three years. In case of sickness $20 a week is paid the member for ten weeks and in case of death $250 is given the relatives of the member at once and a similar amount is given the beginning of the following year. In case of distress the sum of $100 is given to members.

For the first thirty years of the organization there was an average of less than one death a year, with the membership being restricted to 150. At the time Nelmes took office the average age of the members was 45 years. He introduced a resolution to increase the membership to 200 bringing the average age down to 32 years. During 1922 there were five deaths of members. When the organization started it had 28 members and at the present time its list is filled and there are fifteen applicants waiting for admission.

The Authors have also banded together and have an organization which is known as the Authors Club which was organized in 1882 and incorporated in 1887. This organization has listed among its group some of the most famous men of letters of the world. Andrew Carnegie was one of its most active members and on April 3, 1889, he gave outright to the club a fund of $10,000, which he later increased to $50,000, the income of which, in accordance with his wishes, is used for the temporary relief of authors and those dependent upon them, in time of financial distress resulting from illness and misfortune. Less than ten per cent of the income of this fund has been distributed to club members during the past thirty-three years, but 90% of the income has been sent to writing men and women who have had no connection with the Authors Club; to widows and orphans. The club has its headquarters in Carnegie Hall and boasts of a membership of 275. The present officers are Don C. Seitz, president; Ernest Ingersoll, secretary; Stuart Henry, treasurer. Of the twenty-five men who founded the club in 1882 only two are now living—Charles De Kay and Brander Matthews.

In the vaudeville field there is at present the National Vaudeville Artists, Inc., organized in 1916 from among the men and women entertainers of the vaudeville stage. This organization had its first quarters in a building located at the southwest corner of Broadway and 48th street and later moved to its present building which it owns and values with furnishing and all at $3,000,000. This building is the old headquarters of the White Rats Actors' Union located at 229 West 46th street. The National Vaudeville Artists have been very active since their organization and have at the present time around 15,000 members. This organization has during its existence been of inestimable value to its members, its insurance policy plan together with innumerable charities is doing wonders for vaudeville.

Each year a benefit is given for the club by the owners of some 800 theatres in the United States and Canada as well as a series of benefit performances in New York City which are independent of these. Edward Davies was the first president of the organization and at the present time Fred Stone is at its helm. Henry Chesterfield has been secretary since its inception.

Foremost of the Women's organizations connected with the theatre is the Twelfth Night Club, which limits its membership to 150 and occupies a building at No. 47 West 44th street. This organization was conceived April 30, 1891, by Madge Baron, Alice Fisher and Vida Croly. Its purpose was to bring together the young actresses in a social way and to study the drama. The meetings were first held in the homes of the various members and then club rooms were taken at a house in West 23rd street. Later the club moved to the Berkeley Lyceum at No. 19 West 44th street and when that building was torn down it went to its present home. Some of the women who have been prominent in the organization since its inception are Eleanor Tyndale, Alice Fisher, Mrs. Henry Miller, Mrs. Frank Craven, Violet Heming, Laura Burt, Dorothy Bernard, Maxine MacDonald, Mrs. H. W. Beebe and Mrs. E. J. McCormack. Mrs. Edwin Arden has been president for the past eleven years. The other officers are: Mrs. Ernest Truax, 1st vice-president; Louise Drew Deveraux, second vice-president; Mrs. Madge Baron, recording secretary; Eva Condon, corresponding secretary, and Mrs. W. W. Ervin, treasurer. The Club holds a revel once each month at which only one man is invited to and its annual revel allows as many men as are desired to attend.

On November 19, 1863, there was organized at the home of James Timoney at Fourth avenue and 13th street, the Theatrical Mechanical Association of the United States and Canada. At the time of the inception the name of the organization was chosen as "Theatrical Workingmen Association" for the purpose of aiding the distressed, helping the sick and burying the dead among its members. The present name was chosen on December 3, 1865. The organization admitted into its ranks, actors, managers, treasurers, musicians, stage employees, scenic artists and doortenders. At the time of the adoption of the present name, J. Fuliger was president and Robert Brown secretary of the organization.

The second lodge was installed at Codman's Hall, Boston, on Dec. 10, 1882, and the third in Philadelphia on Sept. 9, 1883. On Nov. 25, 1883, the Grand Lodge was founded and John A. Thompson of New York was elected Grand President and Charles E. B. Tyler of Boston, Grand Secretary. On July 27, 1884, a lodge was formed in Chicago and the body at that time had 368 members. On July 23, 1887, the organization was made international with the admission of a lodge in Toronto, Canada. At the present time there are about 12,000 members in twenty-five states and four Canadian provinces. The organization has more than 100 lodges.

In 1909 a home was established for the aged and infirm in Denver. The Rev. John Talbot Smith, of Dobbs Ferry, New York, in March, 1914, founded the Catholic Actors' Guild, which was formed for the purpose of the Catholic actors, the clergy and their audiences getting together to discuss ways and means of improving stage conditions for their mutual benefit. Emmet Corrigan was the first president in 1914. The late Jerry J. Cohan, father of George M. Cohan, held that office from 1915 until his death in 1917, when J. Keirn Brennan was elected to succeed him. At that time the membership was between 300 and 400. In 1918 Brandon Tynan was elected president and held the office until the end of 1922 and at the same time brought the membership up to 5,000. Pedro de Cordova is president of the organization now and Edward J. Kelly is secretary. Benefits are given for the organization every year in the New York theatres and the annual meeting is held in October. The headquarters of the body are at 505 Fifth avenue, New York.

Those of the theatrical profession who participated in the late World War have an organization of their own which is known as S. Rankin Drew Post 340, American Legion. This organization founded by Wells Hawks in August, 1919, when a meeting was called at Keen's Chop House in West Forty-fourth street, requires those eligible to have been persons active in newspaper, magazine or writing work, or engaged in the profession of a press representative or attached to a theatre or place of amusement in which is presented the spoken drama. Also press agents and motion picture actors and managers and producers are also eligible. The first meeting which was held on Aug. 2, 1919, elected Hawks as temporary commander, Ralph Navarro as adjutant and L. B. O'Shaughnessy as treasurer. Since that time Hawks has been Commander of the body. It boasts of a membership of more than 200 and includes in this group six congressional medal of honor men of the Seventy-eighth who were given this distinction during the late war. These men are S. G. Gumpertz, John C. Latham, A. L. Eggers, D. M. Call, E. A. Janson and C. S. Schepke. The post was named in honor of Sidney Rankin Drew, son of Mr. and Mrs. Sydney Drew, who was killed in action while on duty in France. It also has a Woman's Auxiliary of which Thais Magrane is the head. The present list of officers besides Commander Hawks, are: William G. Newman, Louis Froham and Stewart Robbins, vice commanders; Rutgers Neilson, adjutant; Paul Gould, treasurer, and O. C. Underhill, historian. Rev. E. Peter Hoey, is chaplain and R. W. Konter is sergeant-of-arms. The organization holds benefits each year with the proceeds devoted to the aid of the sick and distressed war veterans and their families in the profession.

Organized on May 1, 1913, the Rehearsal Club, with headquarters at 220 West Forty-sixth street, with its object to provide good food at luncheon for members who are rehearsing with attractions and those of the theatre who desire a place to spend this period and rest as well as indulge in social pastimes has grown by leaps and bounds. Mrs. Franklin Robinson, the founder, has been president of the organization since its start and Mrs. M. T. Chapman has been its manager. With a membership of more than 300 the club moved to its present quarters at 335-337 West Forty-fifth street about three years ago.

In association with the Rehearsal Club is operated the Professional Children's School where children of the stage pursue their school studies while employed. There are 300 children in attendance and fifteen college graduates instructing them.

The Hebrew Actors have two organizations both of which have headquarters on lower Second avenue. The organizations are the Hebrew Actors' Union founded twenty-five years ago as a social club and later turned into a labor union. Then there is the Hebrew Actor's Club which is a social organization.

Organized on Dec. 8, 1922, was the Theatrical Press Representatives with headquarters at Keen's Chop House. This organization is composed of the press representatives of the New York theatres and road attractions. Its purpose is to promote and foster a higher standard for the profession of the press agent and to bring about social intercourse among the members of the profession. Wells Hawks is president; Francis E. Reid, vice president. Charles Emerson Cook secretary, and C. P. Greneker, treasurer. It has about 150 members.

In the Burlesque field there is an organization called the Burlesque Club which was organized by Sam Lewis as the Theatrical Travelers on July 24, 1916. At that time Mr. Lewis was elected the

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ERNIE GOLDEN

and his

ORCHESTRA

HEADLINING ALL BILLS ON KEITH TIME

This orchestra is under the sole management and direction of Ernie Golden, who has made all the Super-Symphonic arrangements used in the act and conceived, devised and supervised all the marvelous scenic, lighting, instrumental and other effects used in the act. These effects, including Barney Google, are fully protected and any infringement will be prosecuted to the full extent of the law.

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A POSITIVE DRAW FOR YOUR BALLROOM FLOOR

first president of the organization and its headquarters were located at No. 711 Seventh avenue. When that building was to be demolished the club moved to a building on West Forty-seventh street, adjoining the Columbia Theatre. Several years afterward it moved to its present headquarters, No. 165 West Forty-fourth street, where it occupies three floors. It has a membership of about 600 and is in good financial condition. James E. Cooper who died recently was president of the organization and up to the time of his death was an ardent worker for its cause. Bobby Clarke was recently elected to succeed Cooper. The club holds a Jamboree at the Columbia Theatre each year. The one scheduled for this year will be held May 20th when the club expects to realize $15,000. The club has purchased property at 245 West Forty-eighth street which it will make its headquarters after July 1st.

Foremost of the Negro organizations in New York is the Clef Club which was organized in March, 1910, with a membership of 65. The purpose of the organization is for the betterment of the condition of the Negro musician and for the improvement of the art, both vocal and instrumental. It was founded by Frank T. Price, William C. Thomas, Daniel Kildare, James Reece Europe and Lloyd Smith. The late Lieut. James Peece, Europe, was its first president and conductor. At present there are about 300 members of the organization. Alexander Fenner is the president and manager of the organization which has its clubhouse at 134 West Fifty-third street.

Another colored organization which is very active is the Dressing Room Club which was organized in January of 1920, with its headquarters at 124 West 134th street. It has a membership of 220 and in association with it the Deacon's Club of the Masonic Fraternity of fifty has its headquarters there. Shepard N. Edmunds was its first president. Its officers are now: President, Jesse Shipp; vice president, J. A. Jackson; secretary, James Brooks; treasurer, Will Voudrey. Among the board of directors are included: Charles Gilpin, Leigh Whipper, Will Elkins and Walter Jackson.

For the vaudeville branch the colored actors have an organization called the Colored Vaudeville Benevolent Club which was organized early in 1900. Its headquarters are at No. 424 Lenox avenue and there are more than 400 members, all employed in the vaudeville field. Robert Slater is president and Joseph Slater secretary.

Other organizations affiliated with the theatrical profession are the Lights, at Freeport, L. I., who operate their clubhouse during the summer season. The Players Club who have their headquarters in a clubhouse on West Forty-sixth street; the Musicians Club located on lower Madison avenue; the Gamut Club; the American Dramatists and Composers Club; the Professional Women's League, incorporated Feb. 17, 1893, which has its clubhouse at No. 1999 Broadway; the Stage Women's War Relief for Soldiers and Sailors, which was very active during the late war, and the Theatrical Square and Compass Club.

There were a number of social organizations which were formed that have pased out of existence that were valuable assets to the stage; among them were the Vaudeville Comedy Club and the White Rats, which afterward became an actors' union.

FOX LYNNBROOK OPENS MAY 14

The new Fox Theatre in Lynnbrook, Long Island, is now completed and will be opened on Monday, May 14. For its opening bill the house will play a bill of eight vaudeville acts in conjunction with a feature motion picture for the first three days of the week. The regular policy of the house thereafter will be five vaudeville acts and a feature picture during the first half, and pictures only on the last four days of the week. This policy is to be played, it is understood, in order to avoid confliction with the Keith house at Far Rockaway, which plays pictures the first half, and vaudeville and pictures the last half.

The price scale for the new Fox house will range from twenty-five cents to fifty-five cents during the first half, and from twenty cents to forty cents for the last half. Two shows a day will be given, except Saturday and Sunday, when the pictures will be given three times daily.

EDITH DAY TO MARRY

Edith Day, prima donna of "Wildflower," and Pat Somerset, English actor, are to be married in the home of the latter on May 15th. Arthur Hammerstein and numerous members of the "Wildflower" company will be in attendance at the wedding ceremony.

Miss Day was recently divorced by Carle Carleton, theatrical producer, who named Somerset as correspondent in the suit. During the trial it was brought out that an infant born to Miss Day was the child of Somerset. The Immigration authorities investigated the complaint and ordered Somerset deported. Several months ago he was given a six month extension of the deportation period which will expire this summer. Somerset last week received a copy of a divorce decree which his wife obtained in England.

FONTAINE FREED OF PERJURY

Evan Burrowes Fontaine, dancer, and her mother won a dismissal of the indictment found against them charging perjury in connection with the suit a law of the dancer for $1,000,000 damages against Cornelius Vanderbilt Whitney for alleged breach of promise.

The motion to dismiss the indictments was made upon inspection of the grand jury minutes granted by the court, and was based on the allegation that insufficient evidence, irregularly submitted, had been placed before the grand jury. Permission to resubmit the case to the grand jury also was granted.

"FOLLIES" ANNIVERSARY

A celebration commemorating the first anniversary of the run of the present "Ziegfeld Follies" at the New Amsterdam Theatre will take place on June 4th. The anniversary will include several new features which will be added to the attraction for the first time and after the performance there will be a jubilee on the stage, to which all of the members of the company and most of the prominent stars of Broadway attractions will be invited.

MINSTRELS BREAK RECORDS

CHICAGO, May 5.—The Georgia Minstrels broke all records at the Chateau Theatre the first half of the week of April 29. It is remarkable business, especially as it seems that each new idea in a show brought there by the Pantages circuit establishes a record. Some time ago a Freidlander unit show broke the record, then Eva Tanguay broke that record and now Arthur Hockwald's attraction breaks the record again.

"COLD FEET" FOR FULTON

"Cold Feet," a farce by Fred Jackson, produced by the Biltmore Production Co., of which Alfred Aarons is the head, will replace "Secrets" at the Fulton Theatre, opening there on May 21st. May Vokes is the featured member of the cast.

MUSICAL STOCK FOR NEWARK

Musical stock will be seen at Shubert's Newark, following the engagement of "Liza" which will be seen for two weeks in the Jersey City. Among the musical shows to be presented are "Chocolate Soldier," "The Firefly," "Sweethearts."

PRIZE FOR POEM ON PLAY

Morris Gest and F. Ray Comstock have offered a prize of $25 for the best poem about the play "Polly Preferred." All poems are to be sent to the management at the Little Theatre before May 15. Winners will be announced the following week.

SMALLE OPENS OFFICE

Ed Smalle, well known phonograph singer and harmony voice arranger, has opened offices in the Stark & Cowan building, where he will do business as a free lance. He was formerly with Harry Von Tilzer and more recently with Berlin, Inc.

THREE WEEKS FOR RILEY SHOWS

The Matthew J. Riley Shows which opened in Trenton, N. J., April 21, will play there for three weeks on two different lots. When the weather is favorable all the Shows, Rides and Concessions get good business.

WILLIAMS BROS. IN BROOKLYN

The William Bros. Shows, both number 1 and 2, are still playing the lots in Brooklyn, N. Y., and although business first of the season was not very good, it has now picked up and both Shows report very good business.

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SPECIAL—We are pleased to announce that

"MARCELLONIE"

THE GREAT ITALIAN FOX TROT

IS MAKING A SENSATION WHEREVER IT IS PLAYED OR SUNG—HEAR IT PLAYED ON THE GENNETT RECORD BY JOE SAMUELS' FAVORITE SOCIETY ORCHESTRA.

DEALERS, MUSICIANS, PROFESSIONALS, SEND TO

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BILL ROBINSON

THE DARK CLOUD OF JOY

while playing the Palace said, "A lot of people kick about the Palace number two spot but I found the two spot like others found number five.

"Maybe I'm lucky."

Direction SMITH and FORKINS

RUDY MILLER AND BOB ERNER

"THE CEDARVILLE SLICKERS"

LOOKING THE BIG TOWNS OVER

THE COMMERCIAL MANAGER AND THE ARTISTIC PRODUCER

The present season has brought forth several attempts by persons connected with the theatre, though hitherto not in the capacity of producers, to present plays on a plane meant to be notably artistic. Recently, too, one producer-playwright referred to the regular managers as "glorified janitors" because of their reluctance in offering a theatre where his attraction could be sheltered. And so Lee Shubert comes forward with an interesting discussion of the various aspects of this constantly recurring difference of viewpoint between the so-called "commercial manager" and the "artistic producer."

'It might be pointed out," says Mr. Shubert, "that here as in many other cases the judgment of the man who makes a business of theatre managing was once more vindicated. Although the star received uniformly high praise from the critics, the play itself won little or no commendation. But any such remarks are really only superficial. They simply scratch the surface of a subject which is important enough to be dealt with in a more thorough-going fashion.

"Usually whenever such discussions come up it is customary for the one side to sneer 'money' and the other to sneer 'amateur art.' The matter can never be disposed of after that fashion. Let us give the whole field a thorough overhauling. Let us get down to first principles. The general underlying facts should be taken up first, and then the practical details considered.

"To begin with, there are two fundamental ways of looking at the theatre. There is the aristocratic standpoint, and the democratic standpoint. The aristocratic view holds that a coterie of select mortals can always decide from their inner consciousness what are the better things in art. They are believed to have been so educated and cultivated in the discernment of anything beautiful or emotionally stimulating that they can pick it out with fairly unerring judgment. They are to lead the masses of people—in whose discrimination they put little trust—in choosing the finer and nobler things of life, with a dim possibility that some day the masses may be brought up to their own level of artistic appreciation.

"The democratic view maintains that art exists for the great body of the people primarily, and that tney are their own best judges as to what suits them best. The democrat declares that people shouldn't have artistic appreciation grafted upon them when they don't want it. Such efforts are compared to the attempts of Germany to force 'kultur' on the world during the war. The democrat believes that an esthetic growth that doesn't come spontaneously from the populace itself isn't worth having and can't endure. It's like trying to overlay Japanese paintings with the technique of the Western graphic arts. The charge brought against such a standpoint by the aristocrat is that it leads people to the mentally lazy attitude, 'I don't know a thing about art, but I know what I like.'

"Both the aristocratic and the democratic viewpoint naturally had their origins in history. The multitude became interested in the theatrical side of life when deliberate performances, expressing emotion with pantomime, began to cluster around the religious festivals, as far back as early Greece and Crete. Out of these grew the strolling bands of players that used to go about from town to town and delight the throngs. Meanwhile the nobility were developing their taste for entertainment. The Prince had his court jester, who began to fill a more and more important place in his household as the Middle Ages went on. Then he began to invite the wandering troupers into his castle.

"Such a system has been most clearly and interestingly illustrated right in our midst, by the scene with the strolling players in 'Hamlet.' Here the players were invited in, told to give their performance and flung a handful of silver. They played only before a very limited and exclusive audience, who did not much care, just as the aristocrat of the theatre does not care today whether the common herd saw the performance or enjoyed it. It was for them and them alone that art existed. If it did not suit them, it was promptly banished, or some one lost his head. Their attitude was quite patronizing, as Hamlet's address to the players indicates. That was the 'art theatre' of those early days.

"But the troupers did not forever enjoy going about like menials and being flung a gratuity like a dog. Such adventurous roving might prove all very well for the first few generations who did it. But presently the descendants of the earliest wandering tribes of players must have become disgusted with such vagabondage. They wanted to make money and have a more settled and secure position in life, and have something better to wear than rags and tatters. They saw others around them grow more prosperous. Why shouldn't they?

"As the spread of wealth became more general and was no longer concentrated in the baronial estates, the strolling players began to realize that their best patronage came from the multitude who always swarmed around them, not from the occasional visits of supercilious royalty. It was more profitable, they found, to establish a theatre in a certain spot rather than make flying trips for the uncertain reward of the nobility. Besides, democracy—the importance of the body of citizens who really made up the State—was in the air. So the first 'commercial' theatres came to be established.

"Such was Shakespeare's Globe Theatre in London, if you want to be quite candid. It was a theatre designed principally for the amusement of the masses—else why make it so large? Why not have just a small room, if Shakespeare and the bright spirits of his day sought to cater only to the intelligentsia?

"And I think if Shakespeare was in favor of a theatre for the general public, a Broadway manager could be pardoned for being likewise. Regular managers of today adopt the democratic viewpoint of the theatre—that it is for the people essentially. We do not look upon them as a mob. We cannot feel that a handful of divinely ordained minds should set themselves up as the arbiters of what is right or wrong in the theatre.

"Consider: The best and most lasting plays have come down to us from the 'commercial' theatre. There are Shakespeare's plays, for instance. They made him rich enough to die with a fortune of some £6,000—a very good accumulation for the time, especially when you consider that he started out as the son of a poor tanner. He was also enabled to buy a share of the largest theatre of his time, and to bequeath a second-best bed to somebody—which is more than many of those who pursue art for art's sake could do nowadays. He could not have done all this unless his plays had a big popular hold. (And yet Byron, who considered himself quite an intellectual, attacked his plays a couple of centuries later.)

"Shakespeare, of course, was a favorite of Queen Elizabeth, but the patronage of the aristocratic few could never have conferred immortality on him. Beaumont and Fletcher were two contemporary playwrights who wrote works which, so far as delicacy, daintiness and everything quite esthetic goes, were much more likely to find favor with the so-called discriminating. They were written, in fact, essentially for court consumption. Yet the multitude turned away from the plays of Beaumont and Fletcher to those of Shakespeare, because Shakespeare's plays had so much more virility, passion and inherent vitality in them. Today Beaumont and Fletcher are read only by students of the drama.

"In France, Molière was likewise discovering that royal patronage, the approval of the select few, meant nothing. He learned it was only by a wide appeal to the public, which would swell his receipts, that the theatre could flourish. Moreover, I might point out that it is only the early French miracle plays, performed before the townsfolk, that have come down to us as dramatic relics from those far-off times. We know nothing of the plays privately performed for the aristocracy—they have contributed nothing to the great body of art.

"I might point out, in this connection,

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GRATTAN GUERIN
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Joe Stanley and Company
IN "WELCOME INN" "IT'S YOUR MOTHER"

JUST RETURNED FROM EIGHTEEN MONTH WORLD TOUR

SAM and ELISE GOLDIE

WATCH FOR THEM! THEY WILL BE EAST THIS FALL

TREASON!

PRESIDENT HARDING SAYS IT IS TREASON TO BREAK EIGHTEENTH AMENDMENT, BUT IS NOT TREASON TO

LAUGH AT SAM AND ELISE GOLDIE

IN THEIR SINGING AND TALKING ACT

"IT'S A MAN"

that the gifted star to whom I referred established herself first in works of an enormously popular vogue. Nobody claims that 'Peg o' My Heart' was a masterpiece, but it was an infinitely appealing play that brought in loads of money. Similarly, 'The Bird of Paradise' is not work which the intelligentsia might call 'fine art,' yet this is the only season that it has not been presented since Laurette Taylor played it.

"The point that I wish to make, then, is that the best plays have been written for the multitude and played in the 'commercial' theatre, and that the playwrights have done their best work when striving to put in the true and elemental emotions that would be favored by a wide audience. The only real and lasting success has come to plays of the people and for the people. They have always supported the best works in the theatre. So why not cater to them?

"In Germany not so long ago we had a striking instance of the value of dramatic works turned out to please a small group and supervised directly by them. That was when the Kaiser took an active participation in the Berlin theatre, assuming personal charge of practically every detail of a production. He was upheld by a group of savants, apparently wise in matters artistic. The result was the dullest sort of drama that was ever a blight to the German theatre, although it was highly praised for conforming to all the academic standards of art. It was art with a vengeance.

"Reinhardt, the most vital force that has appeared in the European drama in years, the man who has had a greater influence than any one else on the theatre in America and the rest of the world—Reinhardt fought vigorously against this select and mummified art under court patronage. When he was free to build up his own art in a way that would appeal to the masses he achieved such a popularity that he had to engage an auditorium comparable to Madison Square Garden to house his productions. And it was these very productions that have made such a vivid impression on the theatrical offerings of other nations.

"Consequently, the general run of managers must be pardoned for interpreting the value of a production in the light of its appeal to the great public. You see, they have the sanction of history and experience back of them.

"So much for a general view of the case. Now for the practical considerations.

"In the first place, it is obvious to any one, with the slightest acquaintance with the theatre that picking plays and producing them is a matter that requires very long and special training. Managerial ability is not a native gift with any man which can suddenly come to his aid when he wants it overnight. Play producing cannot be studied in a night school. Some managers are shrewder than others, but that is only because they have learned better how to take advantage of their experience. For it is experience that counts most of all in the making of a manager.

"There are certain tricks of the trade about booking, such as knowing what is the best town in which to open a certain type of play, and what is the best time of year to open it, that can be acquired only by working up from the inside. They cannot be learned by plunging into the business helter-skelter, unless you want to pay for your knowledge dearly. They must be absorbed by making a rather modest beginning and developing as you go along, rather than by jumping into Broadway the first time you start out.

"What are my proofs? Well, there's Sam H. Harris. He began very modestly, first putting out Terry McGovern in a play, then going in for melodramas that required no great outlay. He didn't try to become the biggest manager on Broadway at one swoop. He felt his way carefully, and that is why he has been so successful of late years, and why he has been able to produce such remarkable plays as 'Rain' and 'Icebound.'

"The same thing applies to A. H. Woods, who began humbly on the Bowery and stayed there for years before he came uptown. Likewise, I might point out that our own firm learned the game thoroughly in Syracuse and elsewhere before we came to New York. And Charles Dillingham served a long apprenticeship, learning the wrinkles of the business as publicity representative and business manager before he launched out as a producer himself. And so it goes with practically every so-called 'commercial producer.'

"On the other hand, Broadway is littered with instances of men with little experience of the practical managerial side of the theatre who when they tried to produce plays came to grief. I could cite over a hundred instances that would include the names of some two dozen people who are still identified, off and on—mostly off—with the theatrical profession, but I have no desire to rub it in. One of the recent cases is that of a composer who made two productions a short time ago, both of which failed to get over—and he was compelled to sell one of them before he could get it presented on Broadway. I recall the case of an author who took over the management of one of his plays because he was convinced that he could make it a success when the producer failed to do so. The producer's judgment was borne out. As I say, many such examples could be cited, but in the majority of cases these people made honest endeavors, and I have no desire to remind them of their unpleasant experiences.

"The point I want to make is that being a Shubert manager requires a very particular sort of viewpoint—a hard business sense, if you want to put it that way—and this can be developed only by that particular kind of training. Occasionally it is said that managers who apparently have had a world of experience will pass up a play that later turns out to be a big hit. Well, think of the number of plays many managers turn down which sometimes do get produced and turn out to be colossal failures. I could name you several right now, but there's no need to rub it in.

"Besides, let us look into one such typical case. 'The Cat and the Canary' has been cited as a play of this kind. But take notice that it was put on by a producer who, while young in years, was old in the experience in the theatre. Kilbourn Gordon had been studying the business and the production end of the game over ten years before he took a chance. His success is not that of an inspired amateur.

"Generally speaking, by the very nature of their character and experience, playwrights and actors are not fitted to become producers except after long and bitter trials, perhaps. Until they become managers they have assumed little responsibility, especially in the case of the actor. Their salaries and royalties go on regardless of whether the producer loses out or not. They don't have to worry about attracting patronage. Besides, they live and develop in an atmosphere of praise and admiration. Almost everything the actor does is applauded; almost everything the dramatist writes finds several people, at least, to enjoy it.

"Naturally, they come to feel that whatever they do, whatever they choose to represent them before the public, is right and based on sound discrimination. They have never been hit by the cudgels of misfortune as the manager has. The most they can lose is a job, whereas he may lose his fortune. So the manager has had to develop a cold, analytical business sense, which isn't swayed by his own personal likes or dislikes. What he is after is what the public likes. So for that reason he stands as the representative of the public in selecting and presenting a play.

"The friends of a playwright or an actor will tell him that his work is fine. The manager can't exist on such praise. He's got to have the dispassionate viewpoint of the public, who haven't got a friend in the show and who are quite ready to say a show is no good unless they are quite pleased. Doctors find it advisable not to operate on their relatives. The same thing applies to the theatre in producing plays in which the producer has a personal interest.

"Look at the productions made by actors' organizations in the last two seasons. The Equity has had much criticism leveled at its Play Reading Committee for not apparently knowing what was wanted. When they finally picked a play in 'Why Not?' that showed a strong chance for success, it wasn't managed so that the most could be brought out of it.

"The same remarks apply to that company of the National Players which started out on a co-operative basis at the National Theatre a season ago with plans for a repertory theatre. In my opinion they might have succeeded, for revivals are always good, if only for a limited period; but their success would have depended upon good management.

"Regular managers have been criticised for not holding open their theatres for every one who comes along with a production, even when the producer is ready to put up a strong guarantee. As a matter of fact, most managers build and operate their own theatres, particularly in New York, with the idea of making their own productions in them. My brother and I have built several theatres in New York for the purpose of turning them over to promising producers so that they might have a permanent theatre in which to make their own productions, unhampered, unmolested and free, in as far as was possible, from business cares. This plan has worked out most successfully in recent years. I have turned over a theatre or two to producing groups made up of people outside of the ranks of the so-called 'commercial managers,' but their attempts were far from successful.

"Another comment made about commercial managers is that they charge high rentals when they do sublet their theatres. Aside from the high valuation of property in New York, there is another side to that question that is never considered. In the first place, it is the New York run that rolls up prestige and drawing power for an attraction on the road. When the show goes on tour the producer continues to draw profits from it, and the author's royalties go on. But at the end of the metropolitan engagement the theatre manager who has made that long run possible and insured the future profits on the road ceases to draw any more money, in spite of having contributed that much good-will to the show. In other forms of business large sums are paid for good-will when the business is sold. Why shouldn't the same thing apply to theatres, and amounts paid in rental that would equal that good-will?

"Regular managers aren't perfect—any more than novices at the game are. We don't wish to exclude any one. The field is large enough for all. We want new things in the theatre, because the public is constantly in search of new things. But you can understand it if a regular manager is skeptical over the possibilities of an untried producer.

"After all, if you will call upon your memory, you will find that it is the commercial manager who produces plays of lasting glory. Belasco has always done things of high artistic worth in the theatre, but he has always sought popular success and has never been ranked among the artistic 'insurgents.'

"It was Charles Frohman who presented 'The Little Minister,' 'Peter Pan' and all the other wonderful plays of Barrie after supposedly cultivated Washington had turned up its nose at the first play, and Frohman made up his mind he would put it over at all costs. It was commercial management that gave to the world the Shakespearean repertoire of Sothern and Marlowe and the beautiful 'Romeo and Juliet' with Jane Cowl. The Theatre Guild points more readily to 'Peer Gynt,' 'He Who Gets Slapped,' 'R. U. R.' and other plays of popular appeal than it does to 'Bonds of Interest' or 'The Faithful.' And in the future it will be shows like 'Blossom Time' or 'Lightnin'' which will be remembered longest and compared to the now classic productions of 'Robin Hood' and 'Rip Van Winkle.' And these, I might add, were made for the sake of their popular favor by commercial managers—'glorified janitors,' I think the term is."

(Reprinted from the New York Times)

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PAUL SPECHT *AND HIS ORCHESTRA*

WHO SAIL FOR LONDON ON THE OLYMPIC, MAY 19th

Congratulations to the new King of Syncopation, who so successfully invaded Europe last fall with the first typically American "Rhythmic Symphonic Syncopation" Orchestra" when he landed two Specht units in England. May his summer engagement in England with his orchestra prove as sensationally successful as his career has been since he invaded New York a year ago!

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE

Week of May 14, 1923

NEW YORK CITY

Palace—Les Splendide—Lytell & Fant—Compliments of the Season—Tom Patricola & Harriet Towne—Irving Fisher—Wood & Wyde—Olsen & Johnson—May Yohe & Band.

Riverside—Tim & Kitty O'Meara—Roxy Larocca—Awkward Age—Frank Dixon & Co.—Grette, Ardien & Co.—Healy & Cross—World of Make Believe—Four Aces.

Colonial (First Half)—Mary Haynes—Gordon & Ford—Leavitt & Lockwood. (Second Half)—Martha Pryor—Byal & Early—Meyer Davis Orchestra.

Royal—The Nagifys—Caites Bros.—Wm. Edmonds & Co.—Murray & Oakland—Millership & Gerard.

81st Street—McLaughlin & Evans—Rita Gould—Rockwell & Fox—Ibach's Entertainers.

Broadway—Shaw & Lee—Hartley & Paterson—Seed & Austin—Mel Klee.

Jefferson (First Half)—Santos & Hayes—Lillian Shaw. (Second Half)—Al & Fannie Stedman.

Franklin (First Half)—Rooney & Bent—Davis & Pelle. (Second Half)—Harry Stoddard & B.

Regent (First Half)—Miller & Capman—Jack Rube Clifford. (Second Half)—Geo. Yeoman—Gordon & Ford.

Coliseum (First Half)—Vadi & Gygi. (Second Half)—Leavitt & Lockwood.

Fordham (First Half)—Claude & Marion—Rae Samuels. (Second Half)—Mary Haynes—Jack Wilson—Willie Schenck & Co.

Hamilton (First Half)—Hanle Le Pent—Geo. Yeoman—Al & Fannie Stedman. (Second Half)—Jack Rube Clifford—Rooney & Bent—Davis & Pelle.

BROOKLYN, N. Y.

Orpheum—Al Striker—Rhodes & Watson—Harriet Rempel—Fenton & Fields—Marion Morgan's Dancers—The Gellis—Herbert Clifton.

Bushwick—Artistic Treat—Vincent O'Donnell—Barrys & Wolfords—Walters & Walters—Gus Edwards—Kenny & Hollis—Trixie Friganza—Al K. Hall & Co.

Flatbush—Moody & Duncan—Al Shayne—Clark & Bergman.

Far Rockaway (First Half)—Burke & Durkin—Claude & Marion—Rae Samuels.

BALTIMORE, MD.

Maryland—Fifer & Sister—Franklyn, Charles & Co.—Emilie Lea & Co.—Demarest & Collette—Three Whirlwinds—Combe & Nevins—Zeck & Randall—Claudia Coleman.

BOSTON, MASS.

Keith's—Bill Robinson—Oliver & Olp—Helen Stover—Creole Fashion Plate—Van & Schenck.

BUFFALO, N. Y.

Shea's—Higgins & Bates—Bryant & Stewart—Ruth Roye—Mollie Fuller & Co.—Dooley & Morton—Fagan's Band.

CLEVELAND, OHIO

Palace—Du For Boys—Jim McWilliams.

105th St.—Rialto & La Mont—Orpheus Choir—D. D. H.—Hunting & Francis—Elizabeth Brice.

DETROIT, MICH.

Temple—Rose Selden & Bro.—Bi Ba Bo—Muriel & Phyllis—Georges Du Franne—Walsh & Ellis—Davis & Darnell—Rome & Gaut—Baader, Lavelle & Co.

LOWELL, MASS.

Keith's—Thank You Doctor—Tracy & McBride—Willie Hale & Bro.—The Reuters—Arch Stanley—Helen Moratti—Tom Smith.

MONTREAL, CAN.

Imperial (May 13)—Paul Decker & Co.—Fiske & Lloyd—Gibson & Price—Chief Caupolican—Melroy Sisters—Watts & Hawley.

Princess (May 14)—Rich Hayes—Jack Norton & Co.—Juliet—Murdocks & Mayo—Ten Eyck & Wylie—Bevan & Flint.

PHILADELPHIA, PA.

Keith's—Kay, Hamlin & Kay—Huston Ray—McKay & Ardine—Venita Gould—Cressy & Dayne—Geoffry & O'Hara—Meehan's Dogs.

PITTSBURGH, PA.

Davis—Libonati—Dooley & Sales—Bob Albright—Crafts & Haley.

PORTLAND, ME.

Keith's—For Pity Sake—Mabel Burke & Co.—Elly—Harry Jolson & Co.—Kurt & Edith Kuehn—Force & Williams.

SYRACUSE, N. Y.

Keith's—Malinda & Dade—McFarlane & Palace—Bryan & Broderick—Zuhn & Dries—Jean Sothern—Senator Ford—Bert Hughes & Polo Team.

TORONTO, ONT.

Shea's—Homer Romaine—Stanley & Burns—Olcott & Mary Ann—Bailey & Cowan—Mabel Ford & Co.—Julius Tannen—Four Phillips.

WASHINGTON, D. C.

Keith's—MacCarton & Morrone—Kellam & O'Dare—Valerie, Bergere & Co.—S. S. Leviathan Band—Flo Lewis—Williams & Wolfus—Les Gellis.

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ORPHEUM CIRCUIT

Week of May 13, 1923

CHICAGO, ILL.

Palace—Frank Tinney—Joe Cook—Allan Rogers & Allen—Williams & Vanessi—H. J. Conley—Alexanders & J. Smith—Love Sisters—Lucas & Inez.

State Lake—Houdini—Johnny Burke—Tempest & Dickinson—Dolly Kay—George Moore & Girls—Farrell Taylor & Co.—Josephine Amoros & Co.—Edwin George.

DENVER, COLO.

Orpheum—Land of Fantasy—Gibson & Connelli—Jack Benny—Moore & Kendall—Karl Emmy's Pets.

DES MOINES, IA.

Orpheum—Lady Tsen Mei—Stars of Yesterday—Ned Norworth & Co.—Harrison Jazz Band—Mantell's Mannikins.

KANSAS CITY, MO.

Main Street—Irene Franklin—Frank Farnum & Band—Billy Glason—Snow, Columbus & Hoctor—Cross & Santoro—Chas. Harrison & Co.

LOS ANGELES, CAL.

Orpheum—Frank McIntyre—Sylvia Clark—Glanville & Sanders—Flanigan & Morrison—Althea Lucas—De Marcos & Band—Dance Creations—Whiting & Burt.

Hill Street—Smith & Barker—Armstrong & Phelps—Cummins & White—F. & T. Sabini—Olga Cook—Wells, Virginia & West.

MILWAUKEE, WIS.

Palace—Jimmy Morgan & Band—Bert & Betty Wheeler—Wm. & Joe Mandell—Owen McGiveney—Dotson.

MINNEAPOLIS, MINN.

Hennepin—Gautier's Bricklayers—Whitfield & Ireland—Jean Adair & Co.—Gene Green—Benson Orchestra—Sheldon, Ballentine & Heft.

OAKLAND, CAL.

Orpheum—Aunt Jemima & Band—Toto—Leon Vavara—Chas. Irwin—Wilber & Adams—Bobby McLean & Co.—Leon Vavara.

PORTLAND, OREGON

Orpheum—Blossom Seeley—Clayton & Edwards—Fireside Reveries—J. & I. Connelly—Frank Whitman—Boreo—Skatelles.

ST. LOUIS, MO.

Orpheum—Whiteman's Band—The Sansinos—Wellington Cross & Co.—Howard, Wynfred & Bruce.

ST. PAUL, MINN.

Palace—Berg & English—Dooley & Story—Mrs. Rodolph Valentino — Myers & Hanford — Folly Moran—Joe Howard & Ethel Clark.

SAN FRANCISCO, CAL.

Orpheum—Fannie Brice—Roy & Maye Eberle—Three White Kuhns—Mitty & Tillio—Morris & Campbell—Gordon & Rica—Tony & Norman.

Golden Gate—Hal Skelly & Co.—Ernest Hiatt—Cardell, Pryor & White—Sargent & Marvin—The Lelands—Four Camerons.

JACK CLIFF
Thomas and Hayman
Featured with JACK CONNORS REVUE
May 7-8-9, Boulevard May 10-11-12-13, Gates Avenue.

PANTAGES CIRCUIT

Week of May 14, 1923

WINNIPEG, MAN.

Detraman—Lewis & Brown—Knowles & White—Harry Downing Co.—Marion Claire—Long Tack Sam.

REGINA AND SASKATOON

Adonis & Dog—Pool's Melody Maids—Youth—La France Bros.—O'Meara & Landis—Downing & O'Rourke.

TRAVEL

McBanns—Connolly & Frances—Telephone Tangle—Gallerini Sisters—Warren & O'Brien—Les Gladdans.

SPOKANE, WASH.

Leon & Mitzi—Three Falcons—Callahan & Bliss—Purcella & Ramsay—Juliet Dika—Clay Crouch & Co.

SEATTLE, WASH.

Laura DeVine—Early & Laight—Harry Seymour—Kranz & White—Frankie & Johnnie—Gautier's Toy Shop.

VANCOUVER, B. C.

Martinelli—Conn & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Mays.

BELLINGHAM, WASH.

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

TACOMA, WASH.

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PORTLAND, ORE.

Phil. La Tuska—Mack & Castleton—Olga Michka Co.—Charbot Tortoni Co.—Walter Weems—Six Sheiks of Araby.

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TRAVEL

Pasquali Bros.—Dummies—Princton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

SAN FRANCISCO, CAL.

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

OAKLAND, CAL.

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

LOS ANGELES, CAL.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Rose & Roma.

SAN DIEGO, CAL.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

LONG BEACH, CAL.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

SALT LAKE CITY, UTAH

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

OGDEN, UTAH

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

DENVER, COLO.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

COLORADO SPRINGS AND PUEBLO

The Lavollas—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

OMAHA, NEB.

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

KANSAS CITY, MO.

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Untah Masterman.

MEMPHIS, TENN.

Kate & Wiley—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Pelot—Richardson Twins.

(*Continued on page 72*)

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Hilton Bldg., 1591 Broadway, Cor. 48th St. NEW YORK CITY

VAUDEVILLE BILLS

(Continued from page 71)

F. F. PROCTOR

Week of May 7, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—Seed & Austin—Venita Gould.

23d St. (Second Half)—One Fierful Knight—Frost & Morrison—Paul Nolan Co.—Ted Lorraine—Babcock & Dolly.

58th St. (Second Half)—Wells & Burg—Two Sternards—Bernard & Gary—Four Mounters—Bloom & Sher.

125th St. (Second Half)—Walter Fisher Co.—Kovac & Goldner—Bryant & Stewart—Doree's Operalogue.

ALBANY, N. Y.

(Second Half)—Sealo—Princess Nai Tai Tai—Burke & Durkin—Tom Kelly—Maurice Diamond Co.

ELIZABETH, N. J.

(Second Half)—Henry & Adelaide—Gardner's Bull Dogs—Breaking It Gently—Ann Meers—Hampton & Blake.

MT. VERNON, N. Y.

(Second Half)—Jans & Whalen—Ducie DeKer Jarto.

NEWARK, N. J.

Diamond—Ferry & Corway—Out of Knickers—Miller's Band—Santos & Hays—London Steppers—Murray & Alan.

SCHENECTADY, N. Y.

(Second Half)—Paul Brady—Ergotti & Herman—Aileen—Innis Bros.—Teddy Clair Co.

TROY, N. Y.

(Second Half)—Three Kirkillos—McFarland & Palace—Bermuda Bound—Chief Caupolican—Emerald Revue.

YONKERS, N. Y.

(Second Half)—Sid Bran Co.—Holly & Lee—Nearly Married—Lahn & Mercedies.

POLI CIRCUIT

Week of May 7, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Jahrl & George—Wopler & Davis—Harry L. Cooper Co.—Beth Tate—Mr. & Mrs. Jimmy Barry—Capps Family.

VARDON and PERRY

HEADLINING
PANTAGES CIRCUIT

Capitol (Second Half)—Phil Davis—Wayne, Marshall & Candy—Southern Four—Vincent Lopez Orchestra.

HARTFORD, CONN.

Capitol (Second Half)—Stanley Galini Co.—Singing Trio—Gold & Sunshine—Henry & Moore—Sadie One of Those Girls.

NEW HAVEN, CONN.

Palace (Second Half)—DeWitt & Meyers—Married Again—Williams & Demarest—Barrett & Cuneen—Four Madcaps.

SCRANTON, PA.

Poli's (Second Half)—Trella Co.—Sharkey, Roth & Hewitt—Macart & Bradford—Yates & Carson—A Page from History.

SPRINGFIELD, MASS.

Palace—J. & E. James—Marcus & Burr—Eastman & Moore—Cahill & Romaine—Billy Shaw's Revue.

WATERBURY, CONN.

Palace (Second Half)—Carr & Brey—Fisk & Fallon—Jerry & Piano Girls—Hank Brown Co.—Four Ortons.

WILKES-BARRE, PA.

Poli's (Second Half)—Phondell Four—Angel & Fuller—Hall & O'Brien—Moran & Mack—Ibach's Entertainers.

WORCESTER, MASS.

Poli's (Second Half)—Chong & Moey—Lucille DeBeers—Joe Darcy—Sternard's Midgets.

B. F. KEITH BOOKING EXCHANGE

Week of May 7, 1923

NEW YORK CITY

Broadway—Jack Clifford—Lehigh & Jones—Manhattan Orchestra—Raymond & McKay—Wilkens & Hughes.

Fordham (Second Half)—Holmes & Levere—George Yeoman—Irving Fisher—Lew Seymour.

Jefferson (Second Half)—Charles Root Steppers—Vincent Lopez & Band—Dance & Whalen—Block & Dunlap—Wm. Schenck Co.—Jean Sothern.

Regent (Second Half)—Zeld & Santley—Charles Root Steppers—Claude & Marion.

Coliseum (Second Half)—Benton & Fields—Bison City Four—Clifford & Gray.

Franklin (Second Half)—Block & Dunn—Sunbonnets—Mary Haynes.

Hamilton (Second Half)—Sally Beers—York & King—Helen Ware Co.—Dave Roth.

BROOKLYN, N. Y.

Flatbush—Runaway Four—Al Herman—L. & F. Stedman—Fifty Miles from Broadway—Bryants—Millard & Marlin—Corinne & Himber.

Prospect (Second Half)—Rubin & Hall—Myer Davis Orchestra.

Rivera (Second Half)—Wanda—Kates Bros.—Al Stryker—Hartley Powers.

Greenpoint (Second Half)—When Love Is Young—Julia Garriety—Tom Patricola.

Far Rockaway (Second Half)—Boll & Blondy—Curr & Weston—Stars of Future—Ruth Roy—Eddie Leonard—Hall & Russell—McLaughlin & Evans.

Henderson's, Coney Island (Second Half)—Moher & Eldridge—Holland & Oden—Burke, Barton & Burke—Milt. Britton & Bane.

ALLENTOWN, N. Y.

Orpheum (Second Half)—Two Lusters—Van Dyke & Viney—Flashes—Frank Bush—Ideal.

AMSTERDAM, N. Y.

Rialto—Milroy Sisters—Meredith & Snoozer—Jarvis & Harrison—Lee & Mann—Syncopated Seven.

ASBURY PARK, N. J.

Main Street (Second Half)—Singer's Midgets.

AUBURN, N. Y.

Jefferson (Second Half)—B. A. Rolfe Revue.

BAYONNE, N. J.

(Second Half)—Gardner & Aubrey—Erry & Jordon—Princess Wah Letka—North & South.

BINGHAMTON, N. Y.

(Second Half)—The Cromwells—Billie Clifton—Kennedy & Davies—Bostock's Riding School—Martin K. Mortonsen—The Adroits.

BOSTON, MASS.

Boston—Valentine Bell—Miller & Capman—Archer & Belford—Morgan & Binder—Vernon Stiles.

Scollay Sq.—Zemaler & Smith—Ross & Ludovic—Dave Ferguson Co.—Williams & Taylor—Buckridge Casey.

Washington St.—Chester & Devere—Peggy Brooks—Master Gabriel Co.—Rule & O'Brien—Wilbur & Dawson.

BRADFORD, PA.

R. Van Arnam Minstrels.

BROCKTON, MASS.

Strand (Second Half)—Lutes Bros.—O'Brien & Josephine—Oliver & Olp—R. & E. Dean—Eleta Garcia Co.

Gordon's (Second Half)—Michen Bros.—Claude Coleman—Smith & Strong—Jack Wilson Co.—Loraine Serenaders.

CAMBRIDGE, MASS.

Central Square (Second Half)—Kenny & Taylor—Hal & H. Langdon—Harry Breen—Broadway Chimes.

CANTON, OHIO

Frank E. Carmen—Johnny Murphy—Favorites of the Past—Ardelle Cleave—Heath & Sperling—Bits of Dance Hits.

C. EBONDALE, PA.

Irving (Second Half)—Marien & Doran—Doris Doran—Four Miners—Choy Ling Hee.

CHARLESTON, W. VA.

(Second Half)—Beban & Mack—Cunningham-Bennett Co.

CHESTER, PA.

Adgement (Second Half)—Cliff Jordan—B. & Y. Clifton—Jo Jo Dooley—Miss Cupid—Maggie Coates—Southerland Entertainers.

CLARKSBURG, W. VA.

(Second Half)—The Bam Bams—Sisters Arnette—Barto & Clark—Van & Belle—Minstrel Monarchs.

EASTON, PA.

Able Opera House (Second Half)—Harry Tenda—Raymond & Schramn—Barry & Wolfords—Freedon & Davis.

ELMIRA, N. Y.

(Second Half)—Vee & Tully—Maisie La Strange—Tonie Gray & Co.—John Eliot & Girls.

FALL RIVER, MASS.

Empire (Second Half)—Margot & Francois—Harris & Vaughn—Arch Stanley—Skelly & Heit—Marino & Martin—Leon & Co.

FITCHBURG, MASS.

Cumming's (Second Half)—Daun & Scott—Ann Mae Co.—Franklyn Ardell Co.—Alf Ripon & Jiggs—Eddie Stanley Co.

GLOVERSVILLE, N. Y.

Dashington's Dogs—Billie Bowman—Six Anderson Sisters—Coakley & Subers—King Bros.

GREENSBURG, PA.

(Second Half)—Electro—Adams & Thomas—Florence Reynolds Co.—Dobbs & Watkins—The Readings.

HARRISBURG, PA.

Majestic (Second Half)—Boy & Boyer—Sophie & Harvey Everett—Sampsell & Leonhart—Elaine & Marshall—Howard's Ponies.

HOLYOKE, MASS.

(Second Half)—The Klown Revue—Ketch & Wilma—Johnson & Doore & Mabel—Lou Tellegen Co.

HORNELL, N. Y.

Gerard's Monkeys—Lloyd & Whitehouse—Tom & Dolly Ward.

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to play brass instruments in sextette in high class musical comedy. Must be under 23 years, medium size; with singing voices and good looks. New York engagement at excellent salary to those who qualify. Apply Henry W. Savage, Inc., 226 West 42nd St., N. Y. City.

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ITHACA, N. Y.

Leonard & St. John—Sager, Midgeley & Co.—Walmsley & Keating—Three Bradnas.

JAMESTOWN, N. Y.

J. R. Van Arham Minstrels—Mack & La Rue—Morris & Townes—Miss Mystery—Hawthorne & Cook—The Gilded Cage.

JERSEY CITY, N. J.

Bohan & Morton—Brant & Inez—Snappy Steppers—Whitsy Doll Revue—Doris Hardy.

LANCASTER, PA.

Colonial (Second Half)—McDonald & Oaks—Geo. L. Graves Co.—Maurin Emgli—Gus Fowler Co.

LAWRENCE, MASS.

Empire (Second Half)—Gertrude Barnes—Paul Hill Co.—Besser & Irwin—Emma Raymond Co.

LEWISTON, ME.

Music Hall (Second Half)—John Burke—Kurt & E. Kuehn—Al & A. Knight—Boggs & Wells—Billy Newkirk & Moyer Sisters.

LONG BRANCH, N. J.

Broadway (Second Half)—Boglow & Lee—Lorner Girls—Lewis & Dody.

LYNN, MASS.

(Second Half)—Van Cello & Mary—Lane & Harper—Elkins, Fay & Elkins—Lina & Shuffling Sextette.

McKEESPORT, PA.

(Second Half)—Wiegand Troupe—Walter Bradbury—Hal Johnson & Co.—Nan Traveline—The Wall Flower.

MANCHESTER, N. H.

Palace (Second Half)—Clayton & Clayton—Kennedy & Kramer—Wm. Edmonds Co.—Willie Solar—Royal Gascoines.

MEADVILLE, PA.

Danise & Dane—Harrison & Darling—Lew Wilson—Samstead & Marion.

MONTREAL, CAN.

Imperial—Thank You Doctor—Mable Burke—Francis Arms—Tracy & McBride—McLind & Gage—Jones & Rea.

MORRISTOWN, N. J.

The Clown Seal—York & Maybelle—Ruloff & Elton.

NANTICOKE, PA.

State (Second Half)—Hector—J. & H. Shields—Joe Armstrong—Comebacks.

NEW BEDFORD, MASS.

Olympia (Second Half)—Olga & Nicholas—Florence Hobson—John B. Hymer Co.—Bert Fitzgibbons Co.—Lime Trio.

NEW BRITAIN, CONN.

(Second Half)—Max Zimmer—Hardy & Morgan—Follis & Leroy.

NEW BRUNSWICK, N. J.

Rialto (Second Half)—Carter & Cornish—Zeck & Randolph—Kelso Bros.—De Lisle.

NEW LONDON, CONN.

(Second Half)—Bell & Caron—Kerr & Ensign—Nixon & Sans—Bobby Carbone—Casting Stars.

NO. ADAMS, MASS.

(Second Half)—Brown & Monahan—Monte & Parte—Telaak & Dean—Downey & Claridge.

NORWICH, CONN.

(Second Half)—Latoy's Models—Zeller Green—Thomas P. Jackson—Johnny Neff—Stepping Fools.

NORWICH, N. Y.

Weston's Models—Charles Morati & Co.

ONEONTA, N. Y.

Frisco Harmonists.

PASSAIC, N. J.

(Second Half)—Eduard—Hayward & Irwin—Frank Mann Co.—Al Shayne—Bowers, Walters & Crooker.

PATERSON, N. J.

Majestic (Second Half)—Bellis Duo—Harvey & Stone—B. & G. Ahearn.

PAWTUCKET, R. I.

(Second Half)—Helen Vincent—Reed & Selman—Young Wayne Co.

PHILADELPHIA, PA.

Keystone—Russell & Hays—Stillwell & Fraser—Bob Hall—Just Marshall Revue.

Germantown—Wolf Sisters & Addy—Brent Hayes—Baxley & Porter—Kenny & Holls—The Sun Dodger.

Wm. Penn (Second Half)—The Vanderbilts—Tivoli & Levere—Wm. Ebs—Alexander & Elmore—Ben Meroff Co.

PITTSFIELD, MASS.

(Second Half)—Morris & Flynn—Hanley & Howard—Virginia Romance—Timmy Lucas Co.—Anderson & Yvel.

PITTSBURGH, PA.

Gertie De Milt—Ward & Oliver—Goelet & Hall—Delacy & Williams—Muriel & Phyllis—Maisie, Helen & Daisey—Victor Graf—Wilbur & Lyke.

PITTSBURGH, PA.

Juvenile Follies—Princeton Five—O'Neil Sisters & Benson—May McKay & Sisters—Howard Nichols—Virginia Serenaders—Elliot & Latour—Lee & Lawrence—Dunn & Days.

PLAINFIELD, N. J.

Plainfield (Second Half)—Peters & LeBuff—Mildred Parker—Zuhn & Dreiss—Adelaide Bell Co.

SARATOGA, N. Y.

(Second Half)—Nathan Sully—Bobby Randall—Larimer & Hudson.

SHENANDOAH, PA.

(Second Half)—Bertha Kramer—Howe & Howe—Oddities of 1923.

SO. NORWALK, CONN.

(Second Half)—Kahn Marionettes—Murray & Lane—Three Black Diamonds—Kramer & Griffin—Splendid & Partner.

SYRACUSE, N. Y.

(Second Half)—Roma Duo—Sadler & Frisco—Reynolds & White—Freed Harrison Co.—Hodge & Lowell.

TRENTON, N. J.

Capitol (Second Half)—The Reuters—Rhodes & Watson—Allman & Harvey—Demarest & Collette—Rose Revue.

UTICA, N. Y.

Colonial (Second Half)—Manila Bros.—Van & Tyson—Bensee & Baird—Arthur Devoy & Co.—Watts & Hawley—Werner-Amoros Trio.

WATERTOWN, N. Y.

Olympic (Second Half)—Casa & Lehn—Margaret Fory—Newell & Most—Fields & Fink.

WHEELING, W. VA.

The Bam Bams—Sisters Arnette—Barto & Clark—Sampson & Douglas—Van & Belle—Fox & Sarno—Georgia Howard—Shaffer, Heymer & Carro—Edward Clark.

WHITE PLAINS, N. Y.

Lynn (Second Half)—Elsa Ryan—Adel & Grant—Jackie & Billy—Dance De Authentic—Chic Sales—Elm City Four.

WILMINGTON, DEL.

Aldine (Second Half)—Harry Kawana & Sisters—Betty Doone—Wild & Rose—Stephens & Love—Salle & Robles—Pantheon Singers.

YORK, PA.

Opera House (Second Half)—Kanazawa Japs—Goetz & Duffy—Fred Lindsay & Co.—Norwood & Hall—Owens & Kelly—Golden Gate Syncopaters.

YOUNGSTOWN, O.

(Second Half)—The Herberts—Weston & Young—Lynn & Howlands—Sampson & Douglas—Liletta & Co.

ATLANTA AND BIRMINGHAM

Ross & Foss—Green & Parker—Bob Anderson & Pony—Texas Comedy Four—Thomas & Akers.

BIRMINGHAM AND ATLANTA

Tan Araki Trio—Jos. Diskay & Co.—Grace Valentine & Co.—Oscar Lorraine—Movie Masques.

BATON ROUGE AND SHREVEPORT

Charles Ledeger—Brown & Lavell—Browning & Davis—Embs & Alton—Dolly Davis Revue.

NEW ORLEANS AND MOBILE

The McIntyres—Dixie Hamilton—Hyams & Evans—Shriner & Fitzsimmons—Seven Brown Girls.

MOBILE AND NEW ORLEANS

Cornell, Leona & Zippy—Combe & Nevins—Robt. Reilly & Co.—Shone & Squires—Kavanaugh & Everett Co.

NASHVILLE AND LOUISVILLE

Davis & Bradner—John R. Gordon & Co.—Leo Beers.

NASHVILLE, TENN.

(First Half)—Dixon, Lynch & Cins—Alva De Ross & Co. (Second Half)—Dorothy Byton's Revue.

CHARLOTTE AND ROANOKE

Saxon & Griffin—Jay & Wesson—Williams & Clark—Dainty Marie.

RICHMOND AND NORFOLK

Dooley & Story—Eddie Nelson.

NORFOLK AND RICHMOND

Russell & Marconi—Maxfield & Golson—Joe Laurie.

LOUISVILLE AND NASHVILLE

Frank Wilson—Ray Snow & Norine—Carlton & Bellew.

CHATTANOOGA, TENN.

(Second Half)—Beege & Quepee—Jack Sidney—Gilfoyle & Lange—Burt & Holtsworth.

SAVANNAH AND JACKSONVILLE

The Seebacks—Dayton & Palmer—Bert Levy—Pinto & Boyle—Stranded.

JACKSONVILLE AND SAVANNAH

Bernt & Partner—Douglas & Earl—Dave Harris & Co.—Ray & Hilliard—Dore's Celebrities.

GREENVILLE, N. C.

(First Half)—Beeman & Grace—Ethel Hopkins—Fred Gray & Co.—Briscoe & Rauh—Berk & Sawn.

WINSTON-SALEM, N. C.

(Second Half)—Miachula—Welch, Mealy & Montrose—Creations—Jos. K. Watson—Juggleland.

ROANOKE AND CHARLOTTE

Mooney & Holbein—Calvin & O'Connor—Powers & Wallace—Syko.

CHICAGO KEITH OFFICE

Week of May 13, 1923

CINCINNATI, OHIO

Palace—Pair of Deuces—Clayton & Lennie—Miller, Packer & Sells—Weaver Bros.

CLEVELAND, OHIO

Hippodrome—Harry Bewley Co.—McCormick & Wallace—Mills & Duncan.

EVANSVILLE, IND.

Strand (First Half)—Gilette & Rita—Stuart Girls—Stone & Hayes—Ernie & Ernie. (Second Half)—Monte & Lyons—Elinore Pearce Co.—Fred Hagan Co.

INDIANAPOLIS, IND.

Palace—Roscoe Ails Co.—Ails & Pullman—Three Weber Girls.

KOKOMO, IND.

Strand (First Half)—Ross Valayda—Broderick Wynn Co.—Coscia Verdi—Morton Jewell Troupe. (Second Half)—Kent & Allen—Orren & Drew—Four Tamakis.

LEXINGTON, KY.

Ben Ali (First Half)—Lloyd & Christy—Rose & Bunny Brill. (Second Half)—Glencoe Sisters.

PADUCAH, KY.

Orpheum (First Half)—Monte & Lyons—Neal Abel—Fred Hagen Co.—Davis & Bradner. (Second Half)—Zelda Bros.—Walter Baker Co.—Dunn & Layman.

RICHMOND, IND.

Murray (First Half)—Elinore Pearce Co.—Clara Campbell—Lambert & Fish—Class, Manning & Co. (Second Half)—Broderick Wynn Co.—Hill & Cameron—Morton Jewell Co.—Jean Middleton.

TERRE HAUTE, IND.

Liberty (First Half)—Sully, Rogers & Sully—Orren & Drew—Kent & Allen—Simpson & Dean. (Second Half)—Veronica Co.—Stanley Wilson Sisters—Berzac's Circus.

MARCUS LOEW CIRCUIT

Week of May 14, 1923

NEW YORK CITY

American (First Half)—Lillian Dogs—Beathoff & Messenger—Maley & Singer—Walter Manthey & Co.—Abbott & White—Al Lester & Co.—Elliott & La Tour. (Second Half)—Gray & Granville—Smith & Nash—Kirksmith Sisters—O'Connor & Clifford—Robert Henry Hodge & Co.—Jennings & Dorney—Johnny Clark & Co.

Orpheum (First Half)—Melnotte Duo—Polly Lon Dee & Co.—Jordan, Saxton & Co.—Fred & Tommy Hayden—Will Stanton & Co. (Second Half)—Holden & Graham—Beathoff & Messenger—Let's Go—Amoros & Jeanette—Hubert Dyer & Co.

National (First Half)—Mapine & Bobby—Delbridge & Gremmer—Let's Go—Lynn & Lockwood—Golden Bird. (Second Half)—Artie Nolan—Overholt & Young—Bayes & Smith—Fern, Bigelow & King.

Greeley Sq. (First Half)—Pederson Bros.—Overholt & Young—Miller & Bradford—Smith & Nash. (Second Half)—Dreon Sisters—Marston & Manley—Senator Murphy—Amaranth Sisters & Co.

Delancey St. (First Half)—Eicko & Keyo—Herman Berrens—Stranded—Collins & Pillard—Dance De Luxe. (Second Half)—Kerivis, Krayona & Co.—Maley & Singer—Ray Rash Trio—Geo. Morton—Samaroff & Sonia.

Boulevard (First Half)—Holden & Graham—Dreon Sisters—Robert Henry Hodge & Co.—Harry Rose—Samaroff & Sonia. (Second Half)—Melnotte Duo—Herman Berrens—Jordan, Saxton & Co.—Clifton & De Rex—Dance Varieties.

State (First Half)—Mazie Lunette—O'Connor & Clifton—White, Black & Useless—Jennings & Dorney—Kirksmith Sisters. (Second Half)—Mazine & Bobby—Delbridge & Gremmer—Fred & Tommy Hayden.

Avenue B (First Half)—Quinn Bros. & Smith—Laurie Ordway & Co.—Ishahawa Japs. (Second Half)—Hayward & Spellman—Eckhoff & Gordon—Clark & O'Neill—White, Black & Useless.

Lincoln Sq. (First Half)—Marguerite & Alvarez—Fisher & Sheppard—Marston & Manley—Jack Connor's Revue. (Second Half)—Lillian's Dogs—Worth & Willing—Miller & Bradford—Bert Hanlon—Pederson Bros.

Victoria (First Half)—Frank Shields—Bayes & Smith—Nevins & Gordon—Senator Murphy—Amaranth Sisters. (Second Half)—Stanley & Alva—Fisher & Sheppard—Newhoff & Phelps—McCoy & Walton—Dance De Luxe.

BROOKLYN, N. Y.

Palace (First Half)—Newhoff & Phelps—Hughes & Pam—Three Armenians. (Second Half)—Manning & Gold Dust Twins—Adler & Dunbar.

Metropolitan (First Half)—Fern, Bigelow & King—Toomer & Day—Chas. Ahearn & Co. (Second Half)—Margaret & Alvarez—Chadwick & Taylor—Al Lester & Co.—Klein Bros.—Walter Manthey & Co.

Gates (First Half)—Leach La Quinlan Trio—Stevens & Brunelle—Frey & Byron—Bert Hanlon—Barabary, Grohs & Co. (Second Half)—Eicko & Keyo—Marjorie Burton—Will Stanton & Co.—Bernard & Townes—Boys of Long Ago.

Fulton (First Half)—Stanley & Alva—Chadwick & Taylor—Artie Nolan—Bernard & Townes—Boys of Long Ago. (Second Half)—Frank Shields—Stevens & Brunelle—Toomer & Day—Harry Rose—Fantasy Dancers.

Warwick (First Half)—Hayward & Spellmar—Sam E. Mann. (Second Half)—Le Vaux—Chas. Deland & Co.

Astoria (First Half)—Hubert Dyer & Co.—Marjorie Burton—Tuck & Clare—Fay Rash Trio—Clifton & De Rex—Dance Varieties. (Second Half)—Mazie Lunette—Elliott & La Tour—Golden Bird—Collins & Pillard—Jack Connor's Revue.

BALTIMORE, MD.

Hippodrome—Monroe & Grant—Conroy & Howard—Mallon & McCabe—Music Mania.

BUFFALO, N. Y.

State—Bell & Eva—Norton & Wilson—Nancy Boyer & Co.—Thos. P. Dunne—Edw. Stanisloff & Co.

CLEVELAND, OHIO

Loew's—Victoria & Dupree—McNaughtons—Greenwich Villagers—Jean Granese & Co.—Brown, Gardner & Barnett.

HOBOKEN, N. J.

Loew's (First Half)—Grey & Dean—Al Richard. (Second Half)—Nielson Sisters—Sam E. Mann—Laurie Ordway & Co.—Leach LaQuinlan Trio.

LONDON, ONT.

Loew's (First Half)—Prevost & Goelet—Stevens & Laurel—Merritt & Caughlin. (Second Half)—Alexander Bros. & Evelyn—La Van & Boles—In Wrong.

MONTREAL, CAN.

Loew's—Pickard's Seals—Green & Myra—Frank Ford & Co.—Cosmopolitan Dancers—Walton & Allen.

NEWARK, N. J.

State—Duponts—Ellis & Parsons—Barr, Mayo & Renn—Emily Darrell—Dolly's Dream.

OTTAWA, CAN.

State—Zara Carmen Trio—Burt & Lottie Wilson—Hanson & Burton Sisters—Harrison Moss—Tarzan.

PROVIDENCE, R. I.

Emery (First Half)—Ruth & Clifford Lehr & Kennedy—Hyde's Band. (Second Half)—Mabel Drew—Evans & Wilson—Hyde's Band.

SPRINGFIELD, MASS.

Broadway (First Half)—Mabel Drew—Evans & Wilson—Moss & Frye. (Second Half)—Ruth & Clifford—Lehr & Kennedy—Billy Gerber Revue.

TORONTO, ONT., CAN.

Yonge Street—The Braminos—Bennington & Scott—Cardo & Noll—Jimmy Savo & Co.—Royal Fekin Troupe.

WASHINGTON, D. C.

Strand—Pollyanna—Ford & Goodrich—Stars Record—Lewis & Rogers—Russ, LeVan & Pete.

WESTERN VAUDEVILLE

Week of May 13, 1923

CHICAGO, ILL.

Majestic—Grace Ayers & Bro.—Rose & Thorne—Gibson Sisters & Grady—Stanley Chapman—Seattle Harmony Kings—Ned Nestor & Co.—Chandon Trio.

Lincoln (First Half)—Hurst & Vogt. (Second Half)—Davis & Bradner—Murphy & Clark.

Englewood (First Half)—Pert & Sue Kelton.

ABERDEEN, S. D.

Orpheum (Saturday and Sunday)—Louis Love & Co.—Harry & Kitty Sutton—Camille Trio.

BLOOMINGTON, ILL.

Majestic (First Half)—Dave & Tressie—Hart, Wagner & Ellis. (Second Half)—Ray & Edna Tracey—Thelma—Yip Yip Yaphankers.

COUNCIL BLUFFS, IOWA

Broadway (Full Week)—Nalo & Rizzo.

FARGO, N. D.

Grand (First Half)—Louis Love & Co.—Harry & Kitty Sutton—Camille Trio. (Second Half)—Hart & Helene.

GALESBURG, ILL.

Orpheum (First Half)—O'Malley & Maxfield—Fisher & Gilmore—Catherine Sinclair & Co. (Second Half)—Bender & Armstrong.

Still Leading the Field

CARLTON EMMY

WITH HIS MAD WAGS

A Distinctive Comedy Offering

Playing Orpheum Circuit

VAUDEVILLE BILLS

(Continued from page 73)

GRAND FORK, N. D.

Orpheum (Friday and Saturday)—Lund Sisters & Harvey.

GRAND ISLAND, NEB.

Majestic (Sunday)—Bell & Van—Frank Farron—Gladys Delmar & Band. (Second Half)—Mason & Scott.

JOLIET, ILL.

Orpheum (First Half)—Thelma—Yip Yip Yaphankers. (Second Half)—Jack & Jessie Gibson—Hart, Wagner & Ellis.

KANSAS CITY, KAN.

Electric (First Half)—Two Earles—Du Ball & McKenzie. (Second Half)—Bell & Van—George & Paul Hickman.

KANSAS CITY, MO.

Globe (First Half)—The Norvelles—Gordon & Spain—Birds of Paradise—Carter & Powers. (Second Half)—Lottie Atherton—Wallace & Clyde—Four Songsters—Austin & Delaney.

LA CROSSE, WIS.

Rivoli (First Half)—Hart & Helene.

LEAVENWORTH, KAN.

Orpheum—Lottie Atherton—Wallace & Clyde—Four Songsters—Austin & Delaney.

LINCOLN, NEB.

Liberty (First Half)—Bell & Van—Frank Farron—Gladys Delmar & Band—George & Paul Hickman—Page, Hack & Mack. (Second Half)—Jerome & France—Four of Us.

MILWAUKEE, WIS.

Majestic—Hughes' Musical Duo—Wilson Aubrey Trio—Healy & Garnella—Farnell & Florence—Hickey & Hart Revue—Pierce & Ryan—Australian Axmen—Jack Roshier & Muffs.

MINNEAPOLIS, MINN.

Seventh Street—Dallas Walker—Gaffney & Walton—Raymond Bond & Co.—Coulter & Rose—Royal Venetian Five—Moore & Kendall—Melvin Bros.

NORFOLK, NEB.

Auditorium (Sunday)—Jerome & France—George & Paul Hickman—Page, Hack & Mack. (Friday and Saturday)—Berger & Seamon—Leona Hall's Revue.

QUINCY, ILL.

Orpheum (First Half)—Bender & Armstrong. (Second Half)—O'Malley & Maxfield—Fisher & Gilmore—Catherine Sinclair & Co.

ST. JOE, MO.

Electric (First Half)—Cannon Sisters—Francis De Mar & Belmont—Copeland & Brayton—Four of Us.

ST. LOUIS, MO.

Rialto (First Half)—Broadway to the Bowery—Fox & Allyn—Chas. Wilson—Pedestrianis... (Second Half)—Voland Gamble.

Grand—Trennelle Trio—Fries & Wilson—Romano Sisters—Robinson & Pierce—Rubini Sisters—Jack George Duo—Emerson & Baldwin—Silver, Duval & Kirby—The Florenis.

SOUTH BEND, IND.

Palace (First Half)—Yost & Clady—Murphy & Clark—Renee Roberts & Giersdorf Orchestra—Sammy Duncan—Four Tamakis. (Second Half)—John & Nellie Olms—Simpson & Dean—Pert & Sue Kelton—Hurst & Vogt.

TOPEKA, KAN.

Novelty (First Half)—Lottie Atherton—Wallace & Clyde—Four Songsters—Austin & Delaney. (Second Half)—Du Ball & McKenzie—Copeland & Brayton—Francis De Mar & Belmont—Frank Farron—Harmonyland.

TELLEGEN TO TESTIFY

Lou Tellegen will take the witness stand in the interest of Miss Stella Larrimore, named as one of the correspondents by Geraldine Farrar in her suit for divorce instituted against the actor.

Tellegen expressed himself as pleased that there is to be a jury trial of the case, but complained of the delay in the matter.

"My friendship with Miss Larrimore has been purely platonic," he added. "Miss Larrimore has suffered by being unjustly accused. It is because I have seen her home from the theatre while she was playing in my company. For an act of common courtesy on my part, she has been dragged into disgraceful notoriety and base insinuations have been made."

TO RECORD PRIVATE MATERIAL

The Rialto Recording Company, Inc., with offices at 232 West Forty-sixth street, was incorporated at Albany, New York, last week, with the purpose of making records of special material of all kinds for artists and laymen, of anything except pantomime, and dancing. Recordings are to be made on a new process record for either individuals or companies, of their own private material, either for their own use or protection. Ben Smith, the vaudeville artist, is president and treasurer of the company, and John J. Gorman is vice-president. The company is capitalized at $300,000.

FROM THE "REMINDER"

Jack Osterman who issues a little pamphlet called "The Reminder" in speaking of the N. V. A. drive in Los Angeles mentioned the following:

"On Friday night there was a man in the audience who gave a big donation with great modesty. He was discovered, however, and announced. Never in a theatre have I heard such an ovation as was given this man. The reception lasted fully five minutes. The man who received it did not get up and bow but just sat in his seat and a close observer could see his eyes water just a little bit. The man was Roscoe Arbuckle."

E. HEMMENDINGER, Inc.

JEWELERS

1543 Bryant 33 W. 46TH ST., NEW YORK

AN ARTICLE OF PROVEN MERIT, REMOVES ALL

the gamble from a purchase—and makes it an investment of established value. The certainty of satisfaction is worth the price itself.

WE RUN OUR OWN FACTORY

GRUEN AND ELGIN WATCHES—REMOUNTING SPECIALISTS

DE KALB THEATRE OPENING

CHICAGO, May 5.—The DeKalb theatre at DeKalb street will soon be ready to open. The present plans is to either open May 16 or 23. It is a new theatre which will be a credit to that city. The DeKalb will play pictures. The bookings will be handled by Bob Lucas of Chicago.

VINCENT LOPEZ

VINCENT LOPEZ, leader of the sensational Hotel Pennsylvania Orchestra, who enjoys the distinction of being the greatest orchestral attraction that was ever offered at the Palace Theatre, New York, has been selected as the feature attraction to open the Brighton Theatre, Brighton Beach, next week.

Lopez and his orchestra will then journey to Buffalo for the inaugural festivities of the new Statler Hotel. During his stay in Buffalo Lopez and his orchestra will be the headlining attraction for the week at Shea's Theatre. The trip to Buffalo will at least afford Lopez to enjoy the first full night's rest he has had in more than a year.

SYLVAN DELL OPENS MAY 26

WILLIAMSPORT, Pa.—Sylvan Dell Park will open its season on May 26 and is preparing for one of the most successful seasons in its history. This park opened originally in 1875 and has been operated successfully every season since then. This year Manager Leon Miller has installed several new big attractions, including a Mammoth Radio outfit, Auto Polo games; all the buildings have been newly painted in the park; arrangements have also been made for the booking of the best vaudeville acts obtainable and also road orchestras. All the dead Chestnut trees that were cut on account of the blight and the stumps that could not be used for seats, tables, etc., have been removed. A new band stand and open air stage, size 25 feet by 35 feet, has been erected; the new Memorial avenue road has been cindered and by entering via River Front avenue and exit via Memorial avenue makes a one-way traffic road in and out of the park.

Contracts have already been signed for some of the very best free acts in the world, among them are Lionel Legare's Mammoth Spiral Tower and Fireworks act; Miss Gertrude Van Deinse, prima-donna soprano, Emma Barlow & Co.

CARNIVALS MUST PAY FEES

Carnivals, fairs, circuses and all forms of outdoor amusements may be required to obtain licenses from the American Society of Composers, Authors and Publishers for performing its music for profit, and an amicable adjustment of the differences between the society and motion picture exhibitors of the United States is expected to take place, as a result of a convention of A. S. C. A. & P. representatives to be held in Chicago the week May 21st at the Drake Hotel. The convention, the first of its kind held by the society, was decided upon at a meeting of the board of directors held last Thursday afternoon.

The adjustment and better understanding with the motion picture men is made possible through the work of a committee of Western exhibitors, members of the M. P. T. O. of Wisconsin, and Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, who called upon J. C. Rosenthal, general manager of the society, last week, and invited him to attend a session of the national convention of movie exhibitors which will open in Chicago the week of May 21st, the same date set by the society for its convention.

This opportunity to get together with the exhibitors has long been sought by the society, according to Mr. Rosenthal, who said that such offers and invitation had been extended to the motion picture men in advertisements printed in movie trade papers, etc. Whatever misunderstanding there is left between the exhibitors and the society is expected to be cleared away at the conference held by Rosenthal and his representatives at the movie men's convention. With two or three possible exceptions, the representatives of the A. S. C. A. & P. are attorneys and are about thirty-five in number, scattered over the United States.

Carnivals and similar type shows that have been playing the society's copyrighted music for profits for years have not been required to take out licenses due to the fact that the shows are constantly traveling and evidence of infringements and subsequent convictions were hard to get. At present the representatives of the society have most of their time taken up by gathering evidence against and prosecuting movie houses. Removal of the necessity for constantly watching motion picture houses will release the various society representatives for work on the carnivals and other outdoor shows.

One of the chief causes for the decision of the authors and composers' organization to collect royalties from the use of their music from the outdoor shows is the radio broadcasting stations, which have cut down their royalties from phonograph and sheet music sales by at least 25 per cent, according to statistics compiled by officials of the A. S. C. A. & P. This makes it imperative to make up the fast increasing differences by getting in all possible royalties for the use of the society's music.

NOW, WEEK OF MAY 7

PALACE THEATRE, N. Y.

Gracie Deagon and Jack Mack

In an Original, Smart Comedy Offering

VAUDEVILLE REVIEWS

EIGHTY-FIRST STREET

On the bill at the Eighty-first Street Theatre this week were only five acts of vaudeville, this being due to the unusual length of the picture. In justification of the management, however, it must be said that every one of the five acts on the bill was of more than ordinary value. From the first act to the last there was not a dull moment and the audience more than got their money's worth.

Joe and Willie Hale started proceedings with their "Bits of Vaudeville," a juggling act that contains a good deal of comedy. Both the men work easily and juggle well, although some of their tricks, which went over well the last time we saw them work, missed fire several times today. On the other hand tricks which missed last time we saw them went over like clockwork today, so that the average remains the same. The taller of the two runs around the stage as if he didn't care whether school kept or not. The shorter does some fine work towards the end of the act. He has a globe about two feet high on which he balances himself. His partner pushes him, kicks the globe, and does other things that would throw an ordinary person off their balance but the man on the globe is never disconcerted for a moment and retains his equilibrium in remarkable fashion.

Moody and Duncan, two clever girls, held down second position. The act is entitled "Opera and Jazz," Miss Gertrude Moody being "Opera" and Miss Mary Duncan impersonating "Jazz." The latter is possessed of a fine comedy sense and does some fine work in a clowning manner that scores heavily. Her partner does a good straight for her and has a fine voice. The costuming of the act is excellent, and the setting tasteful.

Morton and Glass worked rapidly and went over well. None of their gags missed and they had no trouble with the audience at all, their peculiar style of comedy going well with this kind of an audience. The act is well set, the last half of it especially looking fairly realistic and going over well. The pair have been working together for some time and show that they are used to each other's style. They make a fine team, and are a pleasure to watch. The book of the act is by Paul Gerard Smith, rather thin but serving its purpose as a vehicle for these two. There are a good many clever lines in the act, put over in a new way, and as a whole the act contains a finely balanced ratio of singing, dancing and comedy. The work on the pogo sticks is good but not quite long enough.

Harry Burns and Company presented their laughing skit, "I Think You Touch." The act went over with the same force that it always does, proving that with Burns it is not so much a question of audiences as of material. The act is "there" and pleases in any house. The "paloon" stuff is worked up well and is built for laughing purposes. Charles Senna makes a capable assistant and Carlena Diamond lends a decorative presence and plays the harp very well indeed.

Fred Berrens and Monya, closing the bill, have an act that is novel, well staged, admirably dressed and excellently executed. The Apollo renders valuable assistance and also present in the act is Rudolph Malinoff, a capable man dancer. The Apollo is a self-playing piano that seems to be almost human. The act is one of the cleverest and most artistic we have seen this season and possesses as its fundamental a vaudeville rarity—a new idea. Monya dances, and is rather hampered by technique. Berrens plays a good violin and talks intelligently. C. C.

DANCING ACT RETURNS

CHICAGO, May 5.—Addison Fowler and Florenz Tamara dancing favorites in the west are now playing a return engagement at all the Balaban and Katz Theatres. They are doing their chinese dance fantastique, one of the most gorgeous sets seen at any motion picture house in the west.

PALACE

(Chicago)

There are plenty of headliners and features at this house for this week. This list is headed by Irene Franklin, and supporting her are Wellington Cross and Company, Renee Roberts and Giersdorf's Symphonists and Mr. Hymack. Paul Whiteman's Cafe de Paris Orchestra, which opened here last week for an announced three weeks' engagement, are not among those present this week, the booking arrangements having been changed.

Leónard Gautier's "Bricklayers," a unique canine offering, opened the show and created much interest with the clever manner in which the dogs did their work, with not a human being in sight during the progress of the act. Aaron and Kelly, two colored boys, were spotted second and rang up a hit for that spot with their exceptionally good dancing.

Third spot is a little early for an act such as is offered by Renee Roberts and the Giersdorf Symphonists, but they went over for a big hit nevertheless. The dancing of Miss Roberts is very good, and the work of the Giersdorff's drew very heavy applause.

Davis and Darnell are still as likeable as ever with their amusing "Birdseed" skit, which can be ranked among the best in vaudeville.

Mr. Hymack appeared in "Bogey Villa" and with his marvelous changes of costumes, neckties, handkerchief and various other personal effects right in view of the audience, astonished all.

Carle Francis and Claire presented "Thanksgiving," in which Davis doubled, and it proved to be a solid run of laughs from start to finish.

Wellington Cross offered "Wives," with a company of girls. It is a clever satire and done perfectly by the Duke, who had to come back with a speech for an encore which was as interesting as the act itself.

Irene Franklin was never in better voice and with Jerry Jarnagin at the piano sang a half dozen numbers and could be still singing if the audience had its way. Babb, Carroll and Sydell close the show with a dance offering in which they do fine work. R. E. R.

MAJESTIC

(Chicago)

Guy Voyer in "Marry Me," who comes direct from the State-Lake, and Frank De Voe, last week at the Palace, are the features of the bill here this week. Broderick and Wynn and Company opened the first performance with a splendid dancing revue, which isn't only class from start to finish, but entertaining throughout. Jack Broderick doubles on the violin in addition to dancing, while Miss Wynn's ability contributes just as importantly to the act.

The talk routine used by Williams and Howard found fertile soil at this house, and the laughs came readily. Some parodies offered by the two were also liked.

The Wilson Aubrey Trio offer a sensational routine of stunts on the horizontal bars and some incidental comedy which drew laughs.

Jewell Barnett was liked with a pianologue It is a clever arrangement of songs and jesting which drew liberal applause. Guy Voyer and a strong supporting company scored with "Marry Me," one of the best musical comedy acts seen here.

Frank De Voe, with Ed Willis at the piano, was one of the big hits of the bill. De Voe has fine personality and delivers a number to big results. The Tuscano Brothers closed the show with their axe-throwing exhibition. R. E. R.

IRENE CASTLE AT TRIANON

Irene Castle is appearing at the Trianon, Chicago, this week, acting as hostess and dancing with a partner. She is reported to be getting $3,250 for the engagement. It was booked for her by the William Morris office.

THOMAS WILKES

CIRCUIT OF THEATRES

Majestic Theatre LOS ANGELES

Wilkes-Alcazar Theatre SAN FRANCISCO

Denham Theatre DENVER

Wilkes Theatre SALT LAKE CITY

Making Only New Productions

AT MAJESTIC THEATRE, LOS ANGELES

DEATHS

WILLIAM J. COUNIHAN of Perth Amboy died in Mount Sinai Hospital on Friday after an illness of several months. He had suffered an attack of pneumonia last fall, pulmonary complications set in and two months ago he entered the Mount Sinai Hospital. Although he made a gallant fight to conquer his illness, his strength had been sapped by the attack of pneumonia and he succombed.

Counihan was born in Tralee, Ireland, about fifty years ago and came to this country with his parents at the age of six. The family settled in Chicago where he attended the public schools. His first job after leaving school was in a theatre and he spent the rest of his life in show business. He served as advertising agent for the old Columbia Theatre and Academy of Music in Chicago for a number of years and later went to St. Louis where he was connected with the Havlin Theatre for five years.

Mr. Counihan formed a partnership with Mike Shannon about twenty years ago, the partners building and operating theatres in Perth Amboy and Plainfield and another in New Brunswick. No contract was ever made between Shannon and Counihan but the partnership has never been dissolved.

Eighteen years ago, in Philadelphia, Counihan married Miss Nan McCarthy who survives him with two children, the Misses Helene and Margery Counihan. He is also survived by three sisters, Miss Hannah Counihan, curator of the Anderson Art Galleries, New York, Mrs. Elsie Page and Mrs. Margaret White of Chicago. He was a member of the Friars Club and of the Perth Amboy Lodge of Elks.

Funeral services were held on Monday morning in Perth Amboy.

FRANK FINDLEY MACKAY, America's oldest actor, died at the home of his son, Charles Mackay, in Coytesville, N. J., on Saturday night of last week.

Mr. Mackay was in his 91st year having been born on July 20, 1832, at York, Canada. He for years lived at Mansfield Hall, West Fiftieth street, and until the time of his final illness maintained a studio at 145 West 45th street, where he taught elocution and acting.

For years he was chairman of the Executive Committee of the Actors' Fund. After his graduation from the Connecticut Normal School he taught elocution and in 1851 went to Omaha, Neb., as a reader. He next moved to Madison Wis. where he taught in the public schools for three years and then entered the theatrical business playing in the west and south until 1863. On his first trip East he was engaged by Mrs. John Drew for her Arch Street Theatre in Philadelphia, where he remained for several years.

In 1872, after a season at the Globe Theatre, Boston, he joined the original Union Square Theatre Company and in 1876 became manager of the Chestnut Street Theatre in Philadelphia. Retiring from that position in 1879 he became associated with De Wolf Hopper, following which he became dramatic director for Brooks and Dixon. He played with William H. Crane in "The Fool and His Money" and other of the leading stars.

He was the founder of the National Congress of Dramatic Art.

HENRY WANCHEL, actor, whose last engagement was with David Warfield in "The Merchant of Venice," and who prior to that appeared in a number of Broadway productions died at his home in New York. He was buried on Wednesday from the Campbell Funeral Church.

ROMAN GARDENS CLOSING

Murray's Roman Gardens, adjoining the Sam H. Harris Theatre on West 42nd Street, will be permanently closed on May 20. It is understood that the Producing Managers' Association are negotiating for the premises as the headquarters of the Central Theatre Ticket office they propose to establish in September.

ONE O'CLOCK LAW UPSET

CHICAGO, May 5.—The one o'clock closing order of the former chief of police, which was shot full of holes by fifteen cafes receiving injunctions against the police enforcement of it, was declared invalid by corporation council of the new administration. It is claimed that the former chief of police had no more right to close cabarets at one o'clock in the morning than he would have had to close picture houses at nine at night.

Another important action of the new administration concerns the revoking of amusement or cabaret licenses without first obtaining a court conviction. The ruling will sharpen the control of the new chief of police over riotous night life. An order is to be issued instructing officers to arrest proprietors and dancers in dance halls as well as solicitors but in the case of dancing it is emphasized that "in modern dances there is a fine distinction between moral and immoral dancing."

WHITESIDE FOR REPERTOIRE

CHICAGO, May 5.—Walker Whiteside is planing to come to Chicago in repertoire for the summer. At present, Mr. Whiteside is playing "The Hindu," but will abandon this production the latter part of this month. Whiteside wants to locate at the Studebaker about June 3, but this theatre has booked "Lady Butterfly" which is due here about that time. William Hodge who is now located at the Studebaker is expected to close his season about June 2. Hodge has had a remarkable run at this playhouse and could continue here much longer, but he wants a vacation.

NEW REVUE FOR CATALANO

CHICAGO, May 5.—Henry Catalano will have a new revue for next season; with Catalano will be the Three Sturm Sisters and other players. This season Henry Catalano and Company have been playing in the mid-west in one of the Roger Murrell Revues and will probably go east before closing. This is the second season for the offering in the west.

Another Murrell act, Henry Antrim and Company, will close its season at the Huntington theatre at Huntington, Ind., May 13. It opened Aug. 21 and has laid off only 22 days in that time.

LETTER LIST

LADIES

Ayres, Trixie
Baker, Evelyn
Baum, Marie
Boice, Mrs. Millie
Brenon, Kathleen
Cecil, Mildred
Cheffins, E. M.
Diggs, Mrs. Arthur E.
Derr, Grace
Douglas, Maxine
Edwards, Dorothy
Frayser, Dorothy
Howard, Mabie
Legrrt, Alfaretta I.
Martin, Elesa
Marvin, Anna
McPherson, Mary
Nack, Estelle
Rice, Jessie
Reed, Dot
Washington, Fannie
West, Mrs. P. J.
Winters, Agnes
Wood, Margaret

GENTLEMEN

Barton, Charles
Burns, Tommy
Burns and Lynn
Espernetta, Ed
Fay & Florence
Foster, Billy
Healy, John
Kelson, Joe
Kennedy, Harold
Kuebler, Charles
Milo, W. H.
Nordstrom, Leroy
Ormonde, Harry
Pandur, Bobby
Pantzer, Carl
Rochon, Fred L.
Rose, Harry
Selig & Lee
Shelley, James
Tenley, Elmer
Westerman, Wilbur S.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Bon Tons—Empire, Newark, 7-12 (close).
Broadway Brevities—Empire, Toledo, 7-12 (close).
Dave Marion's Own Show—Columbia, New York, May 7 (indefinite).
Flashlights of 1923—Gayety, Pittsburgh, May 7-12.
Follies of the Day—Gayety, Boston, May 7 (indefinite).
Giggles—Empire, Brooklyn, 7-12 (close).
Greenwich Village Review—Yorkville, New York, May 7-12.
Jimmy Cooper's Beauty Review—Casino, Boston, 30 (indefinite).
Knick Knacks—Star and Garter, Chicago, 7-12; Gayety, Detroit, 14-19.
Let's Go—Gayety, Washington, 7-12 (close).
Radio Girls—Miners', Bronx, 7-12.
Rockets—Gayety, Buffalo, 7-12; Hurtig & Seamon's, New York, 13-21.
Step On It—Casino, Brooklyn, 7-12.
Social Maids—Hurtig & Seamon's, New York, 7-12; Empire, Newark, N. J., 14-19; Yorkville, New York, 21-26.
Talk of the Town—Gayety, Detroit, 7-12; Yorkville, New York, 14-19; Hurtig & Seamon's, New York, 21-26.

MUTUAL CIRCUIT

French Models—Gayety, Brooklyn, N. Y., May 7-12.
Miss New York, Jr.—Star, Brooklyn, May 7-12.

AMUSEMENT STOCKS SLUMP

Following the sharp break in Famous Players during the past week the entire amusement market has been off with stocks losing from ½ to 3¾ points last week and all of them chalking up additional losses on Monday of this week. On the latter day, one of the stocks, Goldwyn, again reached a new low level for the year, the stock besting its mark of last week by ¼ of a point. Naturally there was some excuse for Famous to sell off, that with the company being under investigation by the Federal Trades Commission, and there was also a good reason for Loew falling short, the news becoming general that the summer dividend would be passed. Goldwyn and Orpheum, while having no reason to decline, nevertheless followed the leader.

The additional decline on Monday of this week did not lie in the amusement sector alone. Stocks all along the line dropped back, owing to the fact that it was discovered someone was circulating bogus selling orders and fradulent checks and that the "street" stood to lose about a million dollars. The amusement issues, not being in any too strong a position themselves, were not able to stand against the slide.

Famous, last week, declined from 85¾ to 82 at which point it closed on Saturday, setting, during the week, a new low of 80 for the year. A loss of 3¾ points was registered during the week while 19,200 shares were being sold.

On Monday of this week the stock declined an additional point, closing at 81 with 1,800 shares in evidence.

Goldwyn was also off, sliding from 5⅝ to 5⅛, with 7,600 shares traded. On Monday of this week the stock slid from 5⅛ to 4⅞, with the stock setting a new low during the day of 4⅝, the lowest it has been in many months. Only 1,000 shares were traded on that day.

Loew's showed the expected slump during the week, declining ½ a point from 18 to 17½ with 25,400 shares unloaded. On Monday of this week 3,800 shares were sold and the stock declined further to 17.

Orpheum, which had been showing fine strength the week before last, lost 1⅛ points last week and closed at 19¼ after being as high as 21¼. On Monday of this week the issue registered a further loss of a point, closing at 18¾ with 1,400 shares sold.

STARLIGHT PARK OPENS

Starlight Amusement Park opened on April 28. Vito Bavetter's Band is one of the features, assisted by Gertrude Van Deinse. Other attractions are two captive aeroplanes, whirlpool, stumbler ride, dodgem, carrousal, racing coasters, ferris wheel and many other attractions.

SAYS "FOLLIES" ARE NOT SO GREAT

Olive Cornell, prima donna who is suing Florenz Ziegfeld, Jr., for $25,000 for an alleged breach of contract because she was not allowed to continue as a member of "The Follies" in 1920, in testifying at the trial before Supreme Court Justice Burr and a jury, threw the humor and vanity of her former employer a bit out of "kilter" when in reply to a question asked her she stated that "The Ziegfeld Follies" was not in a class by itself and said that the Winter Garden and the "Greenwich Village Follies" are every bit as good and a graduate of either of these institutions can command just as big salaries as those working for Ziegfeld.

Miss Cornell was being examined by Nathan D. Stern, attorney for the producer at the time she made this statement. Mr. Stern had asked her "do you know that 'Ziegfeld Follies' is in a class by itself and that a reputation of having worked a season in the 'Follies' would have made you a bigger drawing card than ever in vaudeville?"

She replied that she had been getting as high as $550 a week in vaudeville for her act out of which she paid a pianist $150 a week. She continued and said that Ziegfeld told her that if she worked for him a season at $200 a week net it would enable her later to draw $1,000 a week.

At this point Stern persisted in his interrogation to which she made the reply that "'The Follies' were not in a class by themselves."

When Ziegfeld, who was seated alongside of Abraham L. Erlanger, heard the statement made by Miss Cornell he blushed and turned red in the face.

Erlanger turned to him and said, "Don't mind that Flo, I heard worse than that about me in this very court room about a week ago, during the trial of my suit against Marc Klaw, and here I am still alive and enjoying life."

In testifying Miss Cornell said that Ziegfeld saw her vaudeville act on May 1, 1920, and signed a contract to pay her $200 a week to play in "The Follies." After the opening performance of the show in Atlantic City, she said, a part of her song was cut out and later even her vaudeville turn, that had been injected into the piece, was dropped. When the show got to New York she was taken out of "The Follies" and put on the New Amsterdam Theatre roof in June, 1920, and after one week her services were dispensed with.

Mr. Stern in his opening argument contended that the reason she was not allowed to sing her song "Up In the Clouds," that when she "echoed" from the clouds what John Steele, the tenor, had just sung on the stage, her enunciation was so poor that it spoiled the illusion. He said that he had two witnesses to prove this, Gene Buck and Erlanger. Both, he said, were experts in passing judgment upon a performer's ability to entertain an audience.

Miss Cornell is asking $15,000 damages to her reputation for having been "fired" from "The Follies" and $10,000 for loss of salary that season.

COLUMBIA PARK OPENS

Columbia Park, Jersey City, N. J., opened the season of 1923 Saturday, May 5, to a very big business. There have been several new novelties placed in the park this year and the management was very much elated over the wonderful business opening day and Sunday.

"JACK AND JILL" TO MOVE

John Murray Anderson's musical comedy "Jack and Jill" will conclude its engagement at the Globe Theatre on June 2nd. On June 4 it will move to the Sam H. Harris Theatre, where it will replace "Icebound," which closes the preceding Saturday. George White's "Scandals of 1923," which opens at the Apollo Theatre, Atlantic City on May 28, will be the next occupant of the Globe, opening there on June 11.

FRANK GILLEN WITH HARMS

Frank Gillen, well known in popular music circles, is now connected in the professional department of Harms, Inc.

BROADWAY SEASON CLOSING

Eight attractions closed and two changed their locations in Broadway theatres last Saturday night. This heavy exodus seems to sign the "death knell" of the current season. Business for the past month in the Broadway theatres has been far from expectations, with the producers keeping their attractions running in the hope that conditions would change for the better. Despite the fact that eight attractions withdrew, the producers of five new productions all offered their wares in the Broadway theatres on Monday night. From indications one will probably be able to stand the "gaff" and remain over the summer months, with the others being withdrawn after a brief career.

The attractions which withdrew on Saturday night were "Kiki" at the Belasco, which established a run of seventy-five consecutive weeks at that house. Mr. Belasco intends presenting this play at his theatre again in the fall for a brief period before sending it on tour; "Elsie," which opened at the Vanderbilt on April 2; "Chauve Souris," which withdrew from the Century Roof after sixty-five weeks; "The Laughing Lady," with Ethel Barrymore, which has been running at the Longacre Theatre since February 12; Cyril Maude, who began an engagement in "If Winter Comes" at the Gaiety Theatre on April 2; "The Exile," which started its career at the George M. Cohan Theatre on April 9; "The Inspector General," which ran at the Equity Forty-eighth Street Theatre for one week, and "Sylvia," which enjoyed several weeks' run at the Provincetown Theatre.

The two attractions to move will be "Barnum Was Right," which opened at the Frazee Theatre on March 12, and goes to the George M. Cohan, and "The Comedian," which started its engagement at the Lyceum Theatre on March 13 and goes to the Belasco.

Scheduled for Monday night showings were "The Mountebank" at the Lyceum, "For Value Received" at the Longacre, "The Apache" at the Punch and Judy; "Salome," presented by the Ethiopian Art Theatre, at the Frazee; and a revival of "The Rivals" by the Equity Players at the Equity-Forty-eighth Street Theatre.

The Gaiety theatre from which "If Winter Comes" was withdrawn, will be dark for two weeks when Cyril Maude will appear in a new play entitled "Aren't We All." No attraction as yet has been announced for the Vanderbilt but it is quite likely that Lyle Andrews who operates the house will present a musical show that is now in rehearsal which he is sponsoring.

Attractions that will withdraw this week are "The Dancing Girl" from the Winter Garden which will be replaced by Al. Jolson in a second New York engagement in "Bombo," "How Come," the colored show at the Apollo; "A Night of Love" from the Jolson theatre; "The Last Warning" from the Klaw theatre and probably "Papa Joe" from the Lyric theatre. It is likely that should the weather conditions be unfavorable to business several other shows will be added to the number that will close Saturday night.

ROGERS' CHOP HOUSE CLOSES

Rogers' Restaurant at No. 801 Sixth Avenue, a resort known to all actors, managers and, in fact, everyone connected with the show business, was closed last week when a receiver in bankruptcy locked up the place. Morrison Rogers, the proprietor, saw failure approaching and put the place in bankruptcy on Friday.

Wolfgang Schwabacker was appointed receiver of the restaurant. Rogers for the past fourteen years has been serving food and drink to actors, lawyers, judges, managers and all sorts of people prominent in theatrical and amusement circles. David Belasco for years ate his lunch in the place.

Since the passing of the prohibition act, receipts have fallen off largely at the place and Mr. Rogers has, during the past two years, put up about $50,000 to keep the place running but finally decided that he could not continue.

Rogers opened the place fourteen years ago, giving up the management of Burn's, to open his own establishment.

WAYBURNS OPEN NEW STUDIO

Ned Wayburn, Inc., opened its new studios at 1833 Broadway last week, the studios incorporating in their layout several novelties that have never before been used in an enterprise of this kind. Wayburn started his school with an idea. He had been associated with the producing business for more than a score of years and knew the needs of such men as Ziegfeld, Erlanger, Morosco and other producers of musical comedies. Aside from the musical comedy end of it Wayburn had been and is now prominently connected with vaudeville. The idea he started with and which has been the secret of the success attained by the school is that good dancing is an essential to any musical stage presentation. Having this in mind he built up a staff that he considered competent to teach the styles of dancing he desired, employing men who had been associated with him for years and had assisted him in staging "Follies" and other productions. It is not quite a year since the school was started, but numbered among the graduates are some of the biggest stars in the musical comedy and vaudeville world.

Wayburn, in a recent interview, said: "It is not sufficient for a dancer in vaudeville to be a good dancer. He or she must constantly change the dancing routine in order to keep pace with other acts. New routines are always pleasing to an audience, and it is the act with the flashiest and best executed routine that will get the most applause. The same holds true of musical comedy. A star that has made a name for himself or herself as a dancer must be always on the alert to acquire new dancing material in order not to be outdistanced by the newcomers springing up almost overnight. Another thing is that the singer who seeks advancement in the musical comedy or vaudeville field has always an added value if he possesses the ability to dance. Even if he should not dance at all during his act, the ease and balance he acquires while learning to dance will enhance his theatrical value."

The Wayburn Studios, besides containing the general offices of the producer, are equipped with the most modern devices. One large studio has a stage across one end large enough to put on a miniature production. On this model stage new effects in grouping, scenery and lighting will be tried out. Men's and women's dressing rooms are provided, each with a shower bath, so that the pupil may be refreshed after his work. Four big rooms, each containing a full-length mirror, are provided for the instruction of dancing.

SELLS-FLOTO SHOW IN NEWARK

The Sells-Floto Circus arrived in Newark, N. J., Sunday, May 6, in two sections from Reading, Pa., and unloaded in the D., L. & W. yards. The first section arrived about 1 o'clock and was soon placed for unloading. Mr. Bigger, the train master, had his crew all in readiness and George Brown, boss hostler, had all teams ready and as soon as a wagon came off of the runs it was pulled right to the show lot. The unloading of the train was like clock work, wagon after wagon was unloaded with perfect ease and by the time the second section arrived at 2 o'clock the first section had been unloaded.

The Parade started from the Show Grounds promptly at 9:30 and after parading the important streets of Newark got back to the lot in time for everything to be ready for the doors to open at 1 o'clock.

The Circus performance opens with a big spectacular, "A Night in Persia," well dressed and put on with the entire company, including the elephants and camels, etc. Fred Ledgett, the equestrian director, has arranged his program very nicely and from the time he blows his whistle until the close the show runs with a snap from start to finish.

The Side Show, under the management of William MacFarland, has a very nice line-up and is without a doubt the best Side Show that the Sells-Floto has ever carried. The Annex Show, in charge of Lew Backinstow, is very interesting with strange animals and people. There was a very good attendance on the opening day and the show seems to be set for a big week's business.

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EVEN THE WORLD'S CHAMPION WILL SMILE WHEN HE FIRST HEARS

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BY BARTLEY COSTELLO—GEO. B. McCONNELL—CHAS. E. KERR.

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